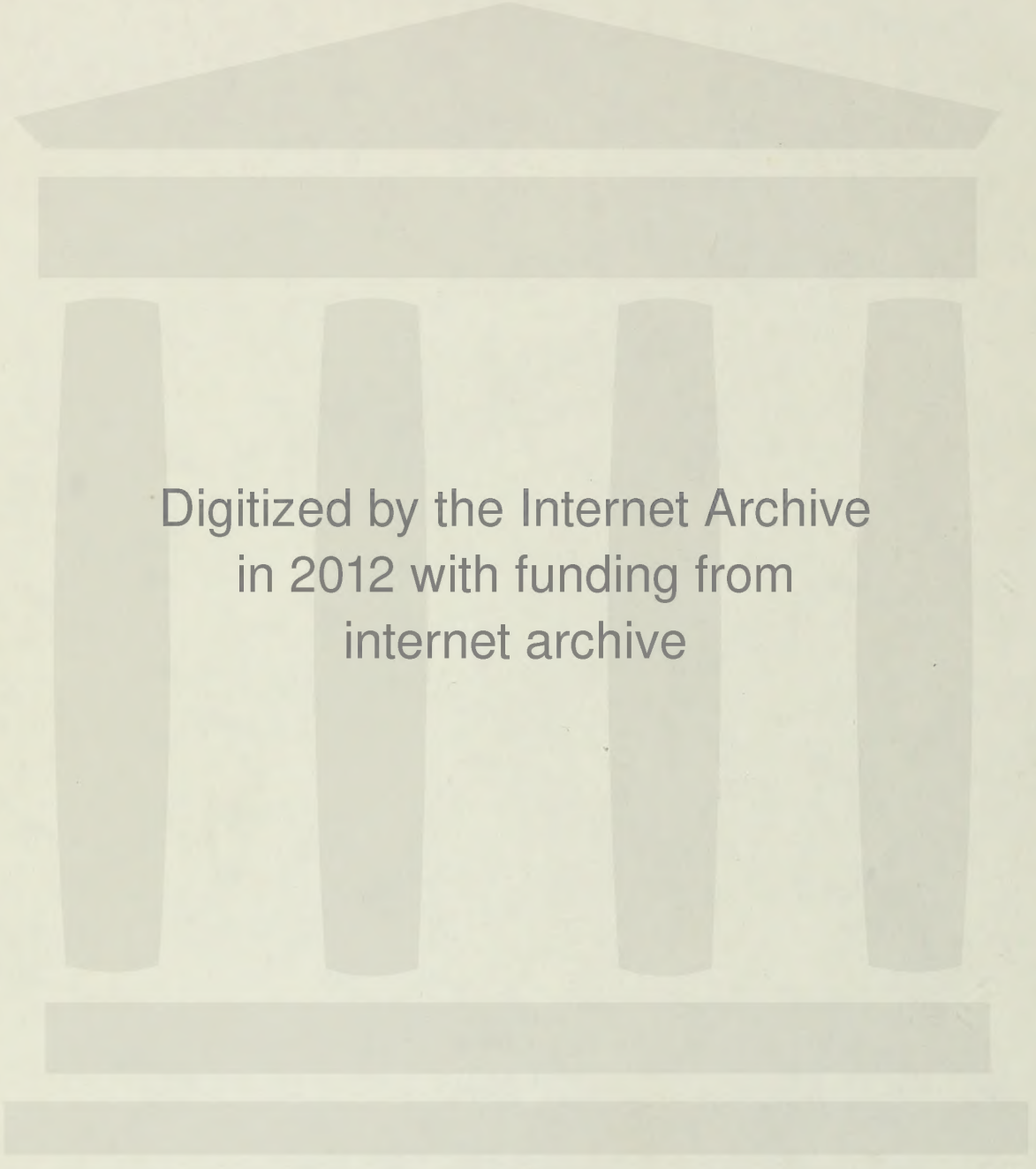

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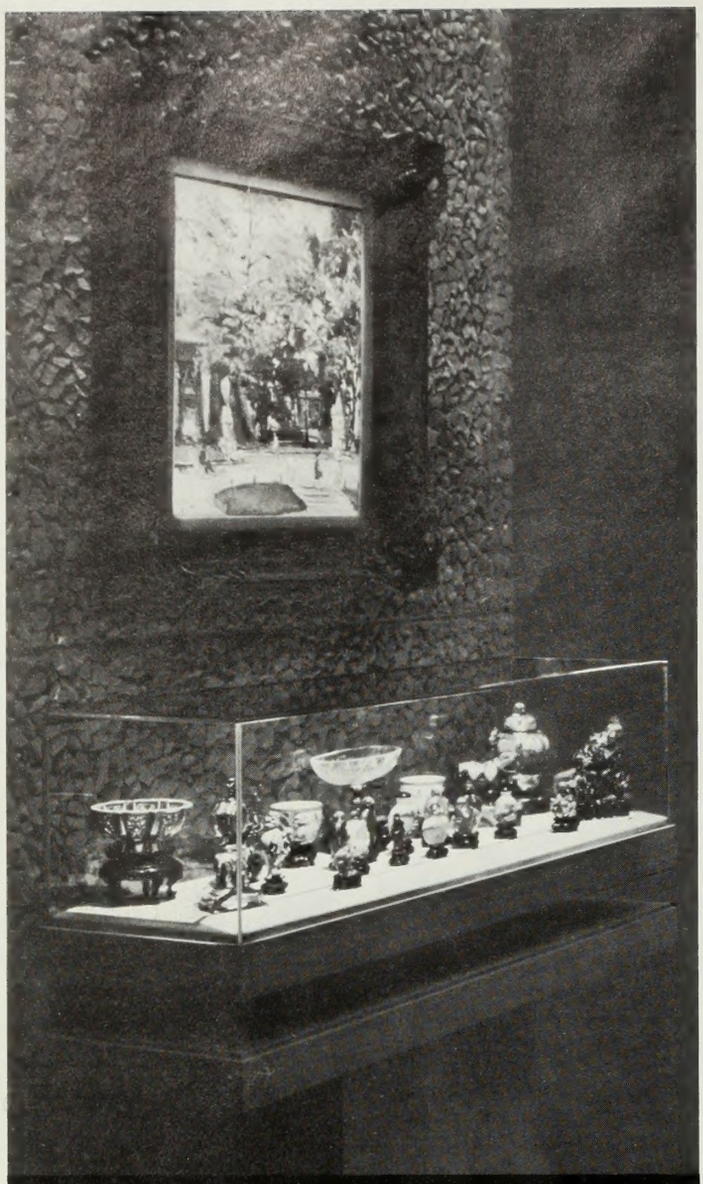
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ARCHITECTURAL DIGEST

July/August 1975: Volume Thirty-Two/Number One



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The Living Room of M. and Mme. Hagnauer's Paris apartment. Featured on page 46.
Photographed by Pascal Hinous.

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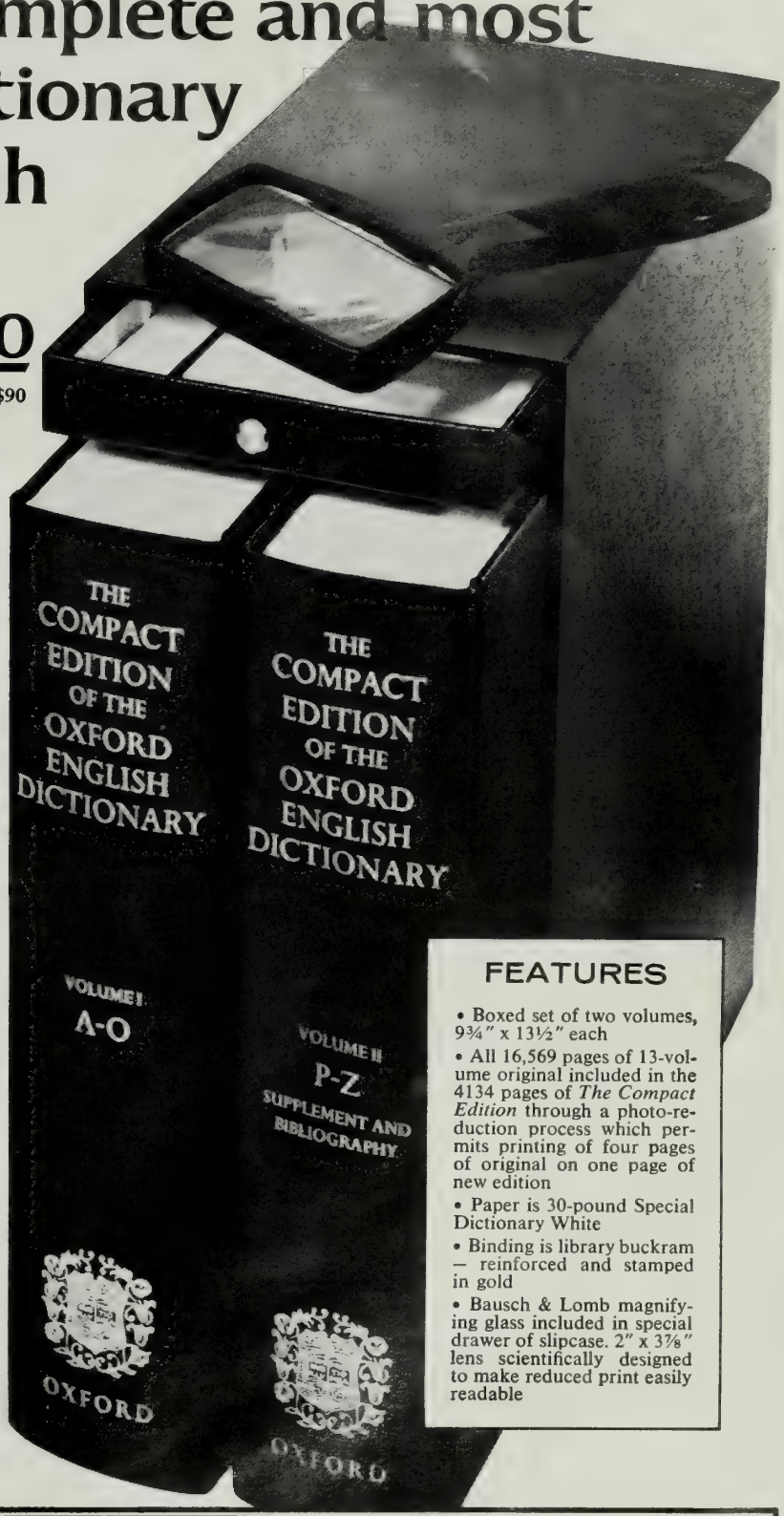
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LETTERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, Ca. 90036.

I repeat the story I told you regarding my Greek clients who came to me about six weeks ago and declared that they had come because of the article you ran in the January/February 1974 issue of Architectural Digest regarding my apartment. It is quite rare to hear specifically the reason for a client to come to us. Sometimes it is because of publicity or personal references from other clients. I want you to know, however, that this instance was specifically because of Architectural Digest magazine.

Michael Greer
New York, New York

I am sure that the use of contrast is a valid method of presenting magazine—or any other—material. But in your January/February 1975 issue there was, at least to my point of view, one remarkably unhappy contrast. I refer to the article on that garish "pavilion" in glaring reds and yellows, located in some Middle Western suburb—followed close at hand by one of the most charming photographic essays I have come across in Architectural Digest: the country house of the English decorator, John Fowler. It was perfectly enchanting. Now I *know* you have to show all sides of the coin, to be sure, but the juxtaposition of these two clashing styles was too much for *me*.

Sebastian Henn
Boston, Massachusetts

In reference to Peter Ober's letter (March/April 1975) questioning the term used in Architectural Digest, *pied-à-terre*, I wish to give the proper American translation. As you use it, pied-à-terre refers to any small place to live of secondary function that is being used on occasions only. The word *foothold* has the same primary meaning. Mr. Ober occupies his residence in New York—presumably—on a daily basis. In this case he cannot refer to it as a pied-à-terre. As to his remark that "a few American words once in a while would help," I can only applaud Architectural Digest for giving readers a unique opportunity to enlarge their vocabularies. I am sure nobody would object.

Claire Rein
Budd Lake, New Jersey

My first contact with Architectural Digest was like opening an oyster to find an unparalleled pearl within. Descriptions such as beautiful, fascinating and urbane, to you, may seem trite, but I assure you they are used sincerely and the recipient most worthy of them. I convey to you my unrestrained admiration for Architectural Digest. Needless to say, I have already ordered it through my local agent.

Philip Clarke
Auckland, New Zealand

Your periodical is possibly the best thing that has ever happened to American publishing.

Nancy Nix
Los Angeles, California

Never, never, never did I enjoy reading a magazine more than the last issue (March/April 1975) of Architectural Digest. From the gardens of Italy, to the Southampton house, to the penthouse in California, to the charming apartment of my friend Ferris Megarity—everything—it is absolutely unique! I don't know how it was possible, in one issue, to give the world so much information, so much joy, so much beauty. Congratulations and bravo for you!

Pauline Trigère
New York, New York

I must take immediate issue with Dr. Jan E. Mundorff of Tampa, Florida, whose letter was published in the March/April 1975 number. Dr. Mundorff has a point when he says that Architectural Digest, by its very name, should stick to architecture. It is an architectural magazine, but if you limit it to architecture, you will lose thousands of readers. To present a beautiful house with nothing in it would be of interest to nobody but architects. And, also, please stick to occasional collectors and collections. They add the spice Architectural Digest needs. Personally, I love them. Don't give us any bare walls, bare floors or dissertations on brick construction or how to lay tiles or put on roofs. Don't tell us how to draw architectural plans. Lay off those pedantic articles on the difference between Art Nouveau and Art Déco—or how Walter Gropius did his designing or who drew the plans for the Sears Tower in Chicago. We, your readers, can do without this technical information. Your magazine is very, very beautiful—the most artistic I've seen published in the United States.

Maud O'Bryan
New Orleans, Louisiana

An entire page devoted to an ancient Sumerian head dating from 3,000 B.C.! Bully for you. Great discovery! This sort of thing is fine for museums and some publications. But what has this got to do with architecture? A very valuable page which should have been devoted to design, of which there is much to describe these days. Let's see unusual home designs, beach houses, new stuff from around the country. Cut out the far offbeat stuff like Barbara Walters's apartment, a monstrosity of overbusy mush. Unless you get back on the track, count me out.

Wayne W. Parrish
Washington, D.C.

I have just finished reading the April 28, 1975 issue of *New York* magazine which was so correctly complimentary to Architectural Digest. Too often my unbelieving eyes have skittered helplessly over and about the pages of those "other" magazines. Their fractured layouts of frazzled houses are somehow always too much or too little. Architectural Digest, of course, is the only antidote to my attacks of optical masochism, and I thank you. Your cleanly designed pages, fabulous color and interesting articles are a constant delight. It is reassuring to know that Taste and Style are Alive and Well.

Deborah Newman
New York, New York


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**Let's Face It—
A Suggestion
of Resemblances**

"TO SIT FOR ONE'S PORTRAIT," said the Scottish poet, Alexander Smith, about a century ago, "is to be present at one's own creation." He would not be likely to say such a thing if he were to pose for those painters today who are dedicated makers of art and to whom portrait painting is merely one way to exercise their larger subjective gifts. In the context of the present he would be more likely to say: "To sit for one's portrait is to be present at one's own autopsy."

There is, to be sure, a revival of interest among avant-garde artists in America in painting the human face and figure, something that their counterparts of a decade or so ago, the Abstract Expressionists and Action painters, would not have considered for a moment as anything but debasing. But within the revival there lurks an ancient antipathy of artist for patron and portraitist for sitter, with the canvas on which a portrait is painted as the battlefield where they meet and where the painter has all the weapons . . . except the ultimate one—cash.

In a recent issue of *Art in America*, devoted largely to portraiture ancient and modern, the artist Elaine de Kooning said with some (but not total) accuracy, "I adore Goya. Every portrait he ever did is a kind of attack, but in the attack he is also understanding the person." By no means all of Goya's portraits were attacks, any more than Velasquez's were, though he was more than a little rough on the Spanish royal family whose court painter he became. Attack was a gesture of independence and defiance (if it was attack, not just search) that he did not feel the need to exert when he painted the *Maja* on whom his eyes feasted with obvious relish, an act of submission rather than aggression. The idea of attack (except in the ancient art of caricature) is a modern one. Search has always been the key to great portrait painting. "It is for the artist . . . in portrait painting," Whistler said, "to put on canvas something more than the face the model wears that one day, to paint the man, in short, as well as his features."

The modern English novelist, critic and editor, Cyril Connolly, declared that in every fat man there is a thin man screaming to get out. By the same token, in every portrait painter there seems to be a disappointed or disillusioned artist screaming to get out. Most artists, from the beginning of the Rennaissance at least, have regarded portraits as second strings to their bows, hackwork, repellents against the familiar wolves at their doors—but they took pride, if not always pleasure, in their ability both to probe and to please. When the advent of the camera in the 1840s deprived a great many artists of their financial mainstay, only the rich or the self-important or public figures commissioned painted and sculpted portraits. To them the artist's primary social function had always been portraiture, whatever his aesthetic function might have been. They were, however, aware that the more important an artist was as a creator of other kinds of paintings and sculptures, the more prestige reflected on the sitter.

There is some characteristic in man that makes him want

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RUSSELL LYNES OBSERVES

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to have his mask pierced, his public face seen through, the self disclosed that no one else sees—but only a little, only to that shallow point just beneath the surface where he believes (or hopes) that something noble lingers. He wants to meet posterity with his best face forward, and it still seems to be true that not even the most penetrating or complimentary photograph has the same value in his eyes as a painting or a sculpture. The very time and effort that an artist must devote to a portrait is one contribution to its value to the sitter, and this contribution is vastly increased if the artist is held in high esteem. Max Beerbohm, the novelist who was also a caricaturist, wrote some years ago: "It seems to be a law of nature that no man is ever loath to sit for his portrait. A man may be old, he may be ugly, he may be burdened

A portrait is not a fact; it is a symbol.

with grave responsibilities to the nation, and that nation in a crisis of its history; but none of these considerations, nor all of them together, will deter him from sitting for his portrait."

The last thing that a sitter wants is a true likeness. He wants a suggestion of a resemblance. A portrait is not a fact; it is a symbol. Portraits are illusions. If they are paintings, they are two dimensions pretending to be three. If they are sculpture, they are bronze or marble or plastic pretending to be flesh. In a nice parody of this Claes Oldenberg made a plaster mold of his face ten years ago and cast it in Jello. But whatever they are, they are not, and no one wants them to be, the truth. A suggestion of the truth, to be sure, is what is asked for—a reminder of it, not a revelation.

Only truly vain men and women want to be portrayed as they are. When Oliver Cromwell asked Sir Peter Lely to paint his portrait a little more than three hundred years ago, he said, "I desire you to use all your skill to paint my picture truly like me, and not flatter me at all; but remark all those roughnesses, pimples, warts and everything as you see me; otherwise I will never pay one farthing for it." Ah, but what about character? Do you think the artist would have been paid, had he not made Cromwell appear noble and intelligent?

It seems to me that the best portraits today are not attacks played out on a battlefield of canvas—neither a contest between personalities, on the one hand, nor a sycophantic pandering to vanity on the other. The attack portrait is essentially a propaganda picture ("I'll expose the rascal!") just as the official, boardroom portrait is a public relations picture ("The surface is what counts!"). These are the easiest kinds of portraits to come by today—the autopsy or the apotheosis. The rarest portrait, and in the long run the most durable, is the one in which the subject and the artist agree that the ultimate aim is not merely a superficial likeness but a work of art based on the artist's penetrating search of himself as well as of his subject. Thus both sitter and artist are present at their own creation. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of eight books and was formerly managing editor of *Harper's* magazine.



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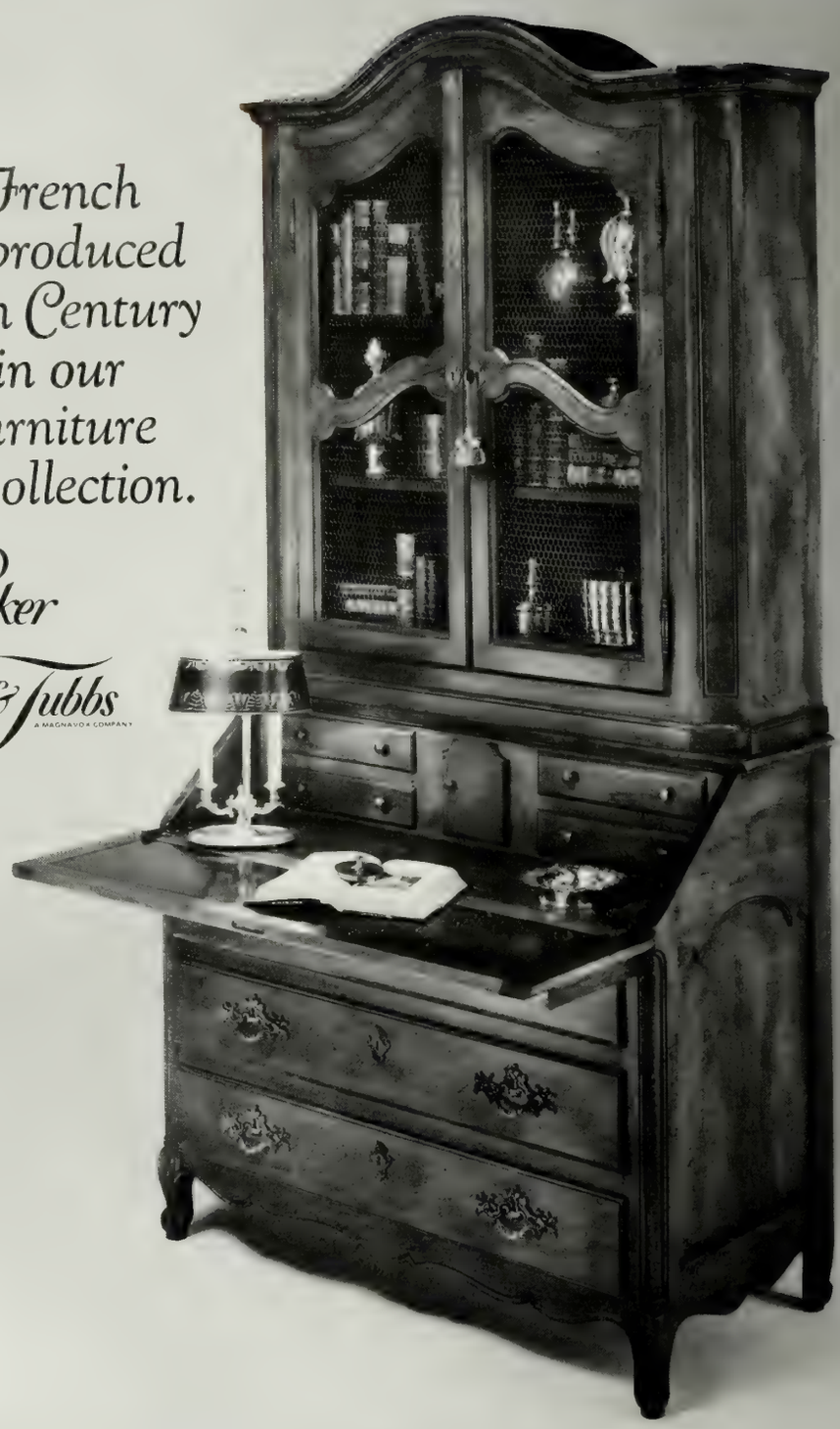
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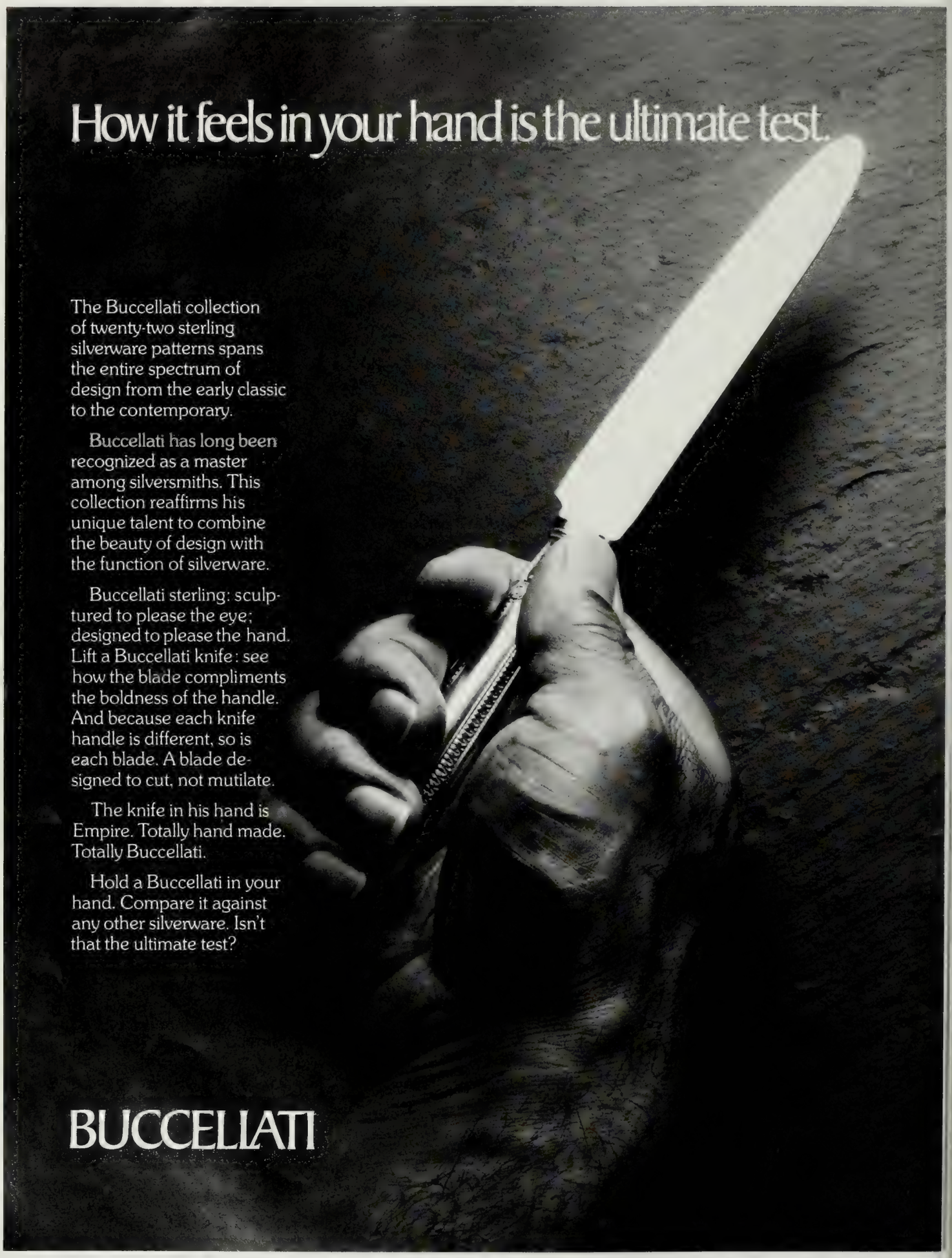


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INTERNATIONAL ART MARKET

The Sweet T'ang of Success
By Howard L. Katzander

AN AURA OF WELL-BEING must surround all those prescient people who, before 1960, had the good taste to start collecting pottery from the T'ang Dynasty, in particular, horses. For the price of a round-trip plane ticket to Hong Kong they could have bought a T'ang horse that could be worth $100,000 or more today. A record for such a piece was established during the spring sales at Sotheby Parke Bernet in New York at $95,000. The buyer was Guiseppe Eskenazi, the London dealer, who presumably planned to pay his round trip fare to New York and in addition, earn a reasonable profit when the piece passes from his hands.

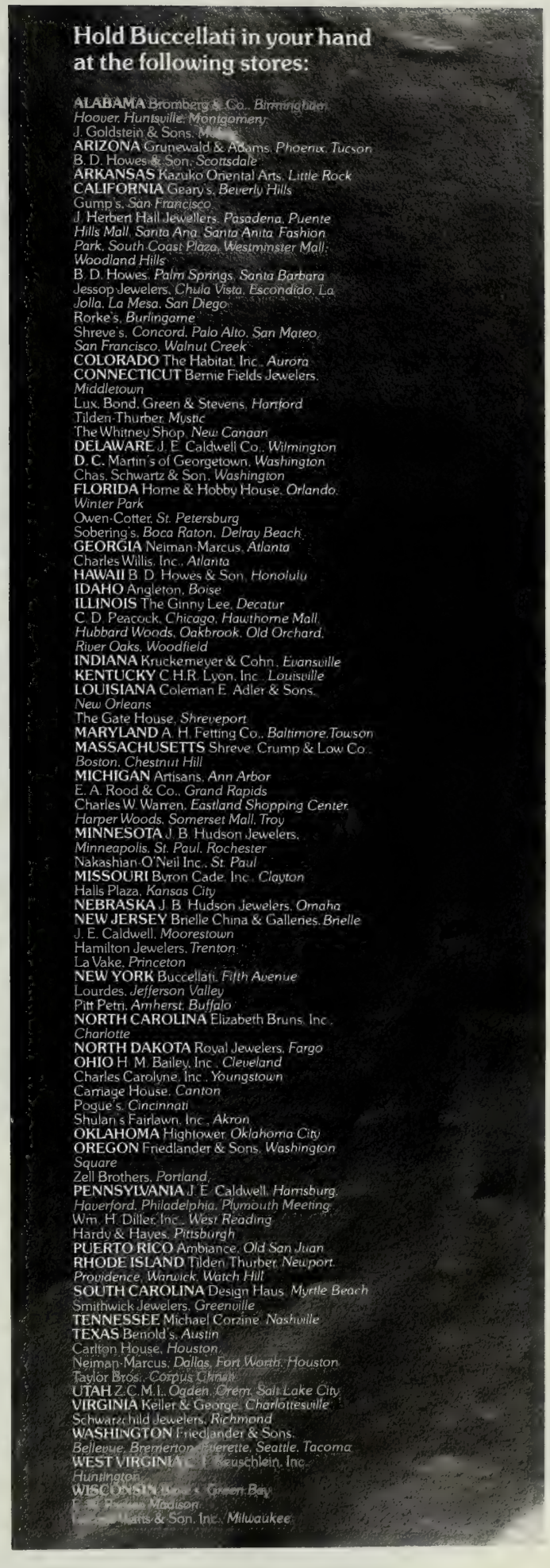
Probably nothing that has survived from the kilns of ancient China has an appeal to collectors to rival that of T'ang horses. You've seen them, no doubt, poised on the rich surface of a Louis XVI marquetry table, in the glow from a graceful celadon lamp or on a bare foyer table of gleaming mahogany, lit from an angle by a soft yellow spot.

As is well known these are funerary pieces, the horses and their entourages buried with the bodies of Chinese nobles as were boats with the mummies of the pharoahs, presumably to bear their remains to whatever promised land awaited mortals of the period A.D. 618–906, the reign of the T'ang emperors. They were fashioned in every conceivable posture, perhaps to symbolize the characters of the deceased, sometimes standing foursquare, stolid and immovable, or pawing the earth with mane tossing, restive and impatient, galloping headlong or rearing, sometimes running, bellies close to the earth. Often they bear riders and warriors, and frequently polo players, one arm raised to strike at a ball.

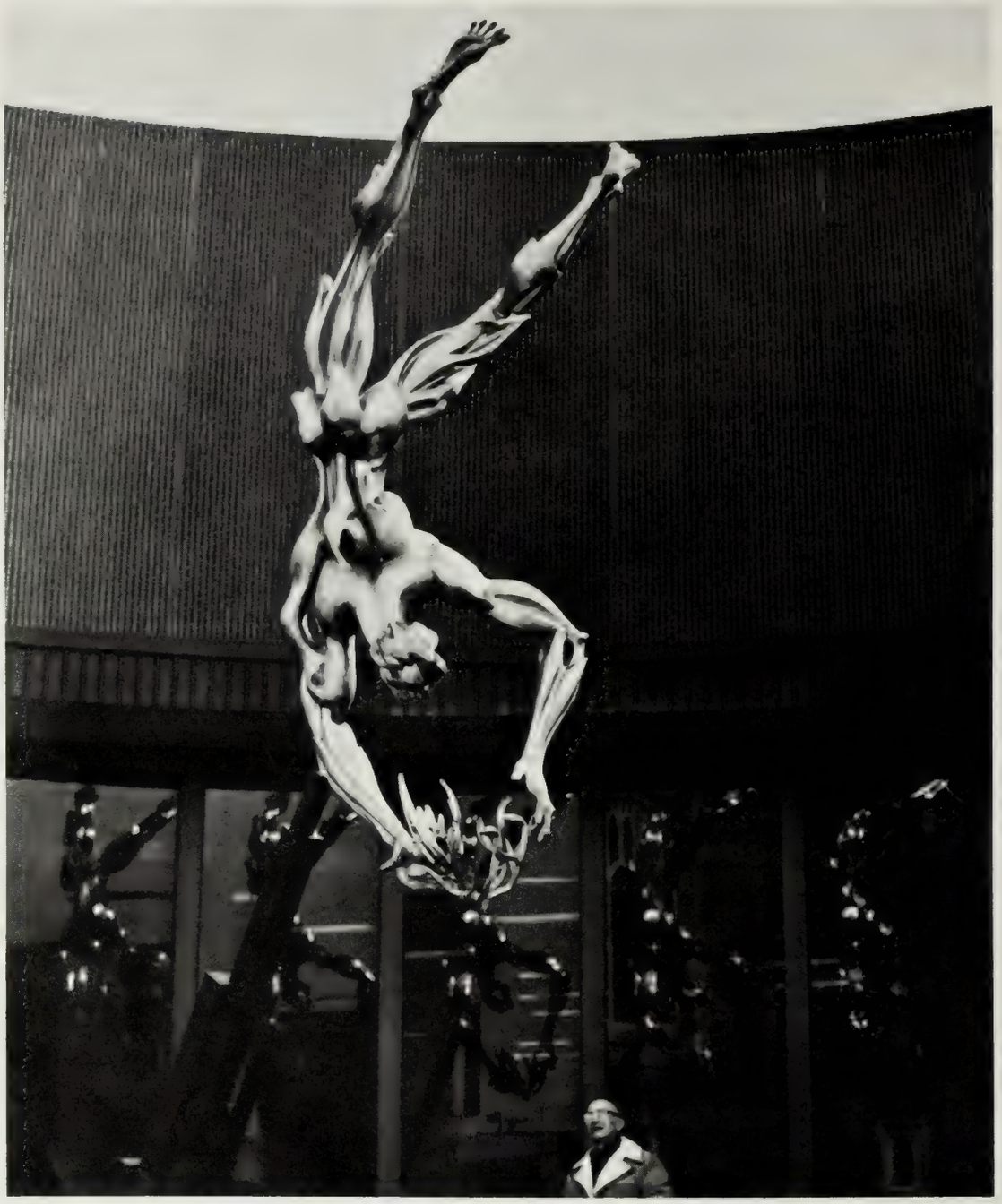
One such piece with a square-built, resolute woman polo player in the saddle was bought, again by Eskenazi, in 1972 for $67,000. He said at the time he had been offered the piece in 1970 for $30,000 and had turned it down as ridiculously expensive. Which proves only that even the most knowledgeable can commit errors of judgment.

Whatever the style or posture, the best of the T'ang horses have a majesty and bearing that denote the hand of a master potter. But it is well to keep in mind that T'ang pieces have been copied so well over the ages since the tenth century that even experts can be fooled.

Any deviation from the normal characteristics of T'ang ware is, of course, immediate cause for suspicion. The biscuit of which it is made is about the color of a macaroon. Often the horses are covered with a glaze the shade of light orange marmalade. Sometimes the horses wear saddles and are caparisoned in rich browns, greens the shade of the inside of a fresh snow-pea pod, currant red and a deep blue. The colors are those a child might find in his first set of finger paints. Sometimes the pieces bear patches of iridescence from their long sojourn in the earth, and often only traces of the glaze and color remain. But even down to the bare biscuit, they are powerful and commanding figures. □



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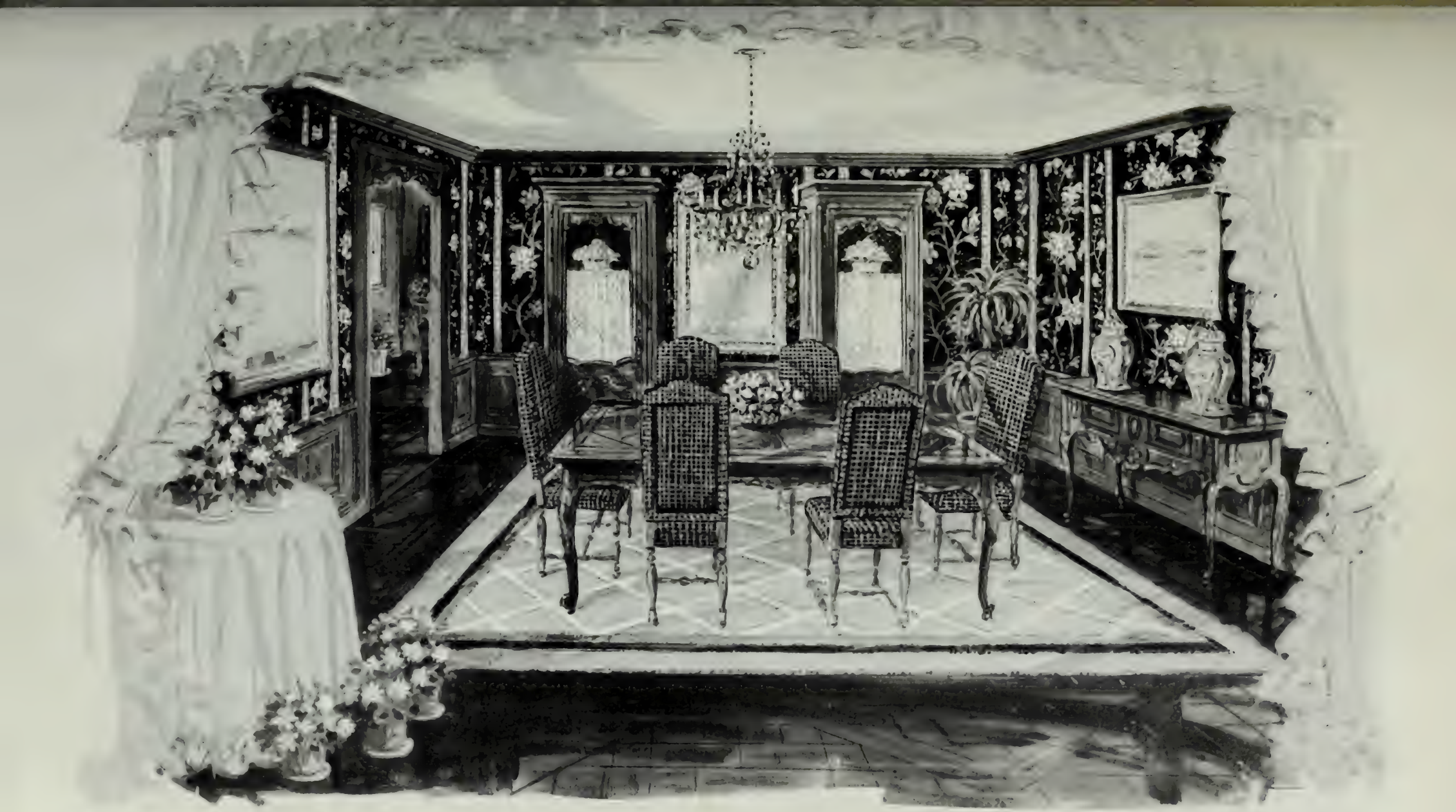


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TRAVEL

Passport—The Current Scene in the Caribbean

HOW ARE THINGS in the Caribbean this year? To be honest, they have been better, and resorts doing the best this year are those that depend on repeat business—or the very new ones that people have heard about and want to be the first to see. Examples are *La Samanna* on St. Martin and the much publicized new sports complex, *Palmas del Mar*, in Puerto Rico. But there are many other interesting possibilities.

Harbour Island

This has always been an unusually attractive little resort community. Off the north end of Eleuthera in the Bahamas, it is cut off from the rest of the island by a strip of water roughly a mile wide. You get to it by water taxi from the North Eleuthera Airport. Compared with other places, Harbour Island is doing reasonably well for a bad year. It is a combined residential and resort community. Most people come back year after year. It has been called "Little New England in the Sun" because of its many attractively restored native houses that give it a north of Boston seaside look. Also, those who go there year after year are mostly from the upper Eastern seaboard of the United States.

Still complacent king of the resort roost is the long-established *Pink Sands Club*. Guests return year after year—and some eventually with grandchildren. It's on the windward side of the island, and cottages are nestled among the dunes which serve as some protection from the strong winds that can come off the ocean. For a club so well known, it does not have a particularly elegant look. In fact, its reception and dining areas have the somewhat ramshackle feeling of a Maine summer camp. But New Englanders wouldn't like it dolled up.

The newest and most promising resort entry on Harbour Island is the *Romora Bay Club* on the sheltered side of the island. You can't find it in most guidebooks. It attracts a younger, water-sports-minded clientele with snorkeling and scuba diving. The reception and dining areas are attractive, and there are many fine antiques. Hillside cottages are sprinkled among foliage spilling downward toward the sea, and there is an informal waterside bar. It is nice for lunch and rum punches at sunset—or after dinner, when local singers sometimes come in to entertain. If you have a family group, it's worth asking about *Haddon Cottage*, owned by one of the investors and occasionally rentable.

Eleuthera

Over on the larger island *The Windermere Island Club* continues to grow and improve every year under the skillful direction of Dick and Mary Slee. There are now several condominiums on the property, and there is a growing number of privately owned houses—many of the owners from England. Incidentally, Prince Charles is perhaps the most distinguished recent guest. All the condominiums and houses are complete with kitchens and dining facilities. There are several tennis courts and a selection of water sports.

continued on page 26

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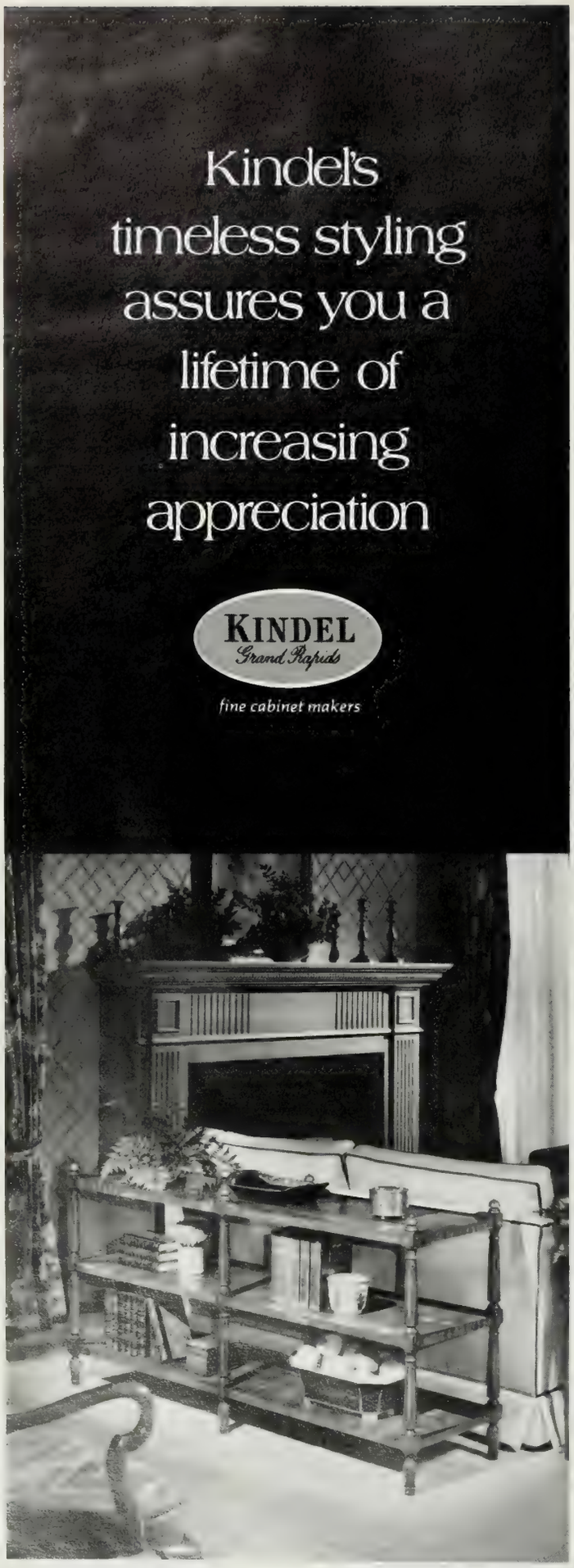
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TRAVEL

continued from page 24

The sedate *Potlatch Club* is not having its best year but is keeping up a good front. Everything is very neat, tidy and attractive—as always. The club has some of the nicest furnishings of any resort in the whole Caribbean area. The pool is clean and inviting, every path is neatly raked and cottages are tucked among the dunes.

St. Martin

The island of St. Martin is having a year of both feast and famine. The gigantic *Mullet Bay* condominium complex seems to have swallowed up half the Dutch side. It makes you feel as if you were in the suburbs of a northern city in the United States. The well-kept golf course winding its way among the blocks of condominiums helps a bit, but it's not enough. When a jet roars in or out of the nearby airstrip, you know you haven't left modern civilization.

But, on the plus side, there's a brand-new, gleaming *La Samanna*, fully booked with a younger crowd of Americans and French. New York developer James Frankel and his French wife put it all together. She did most of the decorating, including the St. Tropez Boutique and an interesting-looking discothèque. It is in a delightful location on the French side of the island, far from everything and overlooking the sea. There are attractive condominiums strung along an excellent beach for nearly a quarter of a mile.

Montserrat

This is an island you don't hear much about, and it's somewhat off the main tourist track, not a resorty place, with only a small airport. The biggest liability is its black sand beaches but, in a way, the greatest asset. The island is not invaded by hordes of tourists or condominium builders. Except for the black sand, it still looks pretty much as a Caribbean island should look: winding roads, good views, lush foliage, unspoiled roadside villages—and a generally quiet, easygoing way of life. Social life centers around the *Vue Pointe Hotel*, the island's best hostelry. The service and food are good, and there are adequate bungalow accommodations.

St. Barthelemy

This island continues in its quiet, simple, offbeat way with much natural charm. Near the attractive harbor are many interesting places to eat and to shop. The island's newest, most elegant, most different and most controversial hostelry is *Les Castelets*, on a high bluff overlooking much of St. Barts. The approach driveway is an experience: almost straight up and down. The hotel was built a few years ago and decorated by an island resident, who apparently wanted to make it a sort of club for a supersophisticated, top-drawer, international clientele. In any case, it didn't work out. Now it has been bought by a New York investment banker named Justin Colin. There are ten attractive bed/sitting rooms in scattered guest houses. It is a nice place for a group of friends to take over completely for bridge, backgammon and beach expeditions. Since it is small and operated in something of a house-party style, all the guests should be fairly compatible. □

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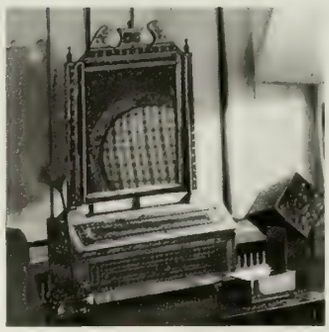
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1. **Page 37.** Dressing mirrors like this one were imported by Europeans from the Orient and Near East. A convenient novelty, each usually had drawers and compartments in its base for jewelry and cosmetics; the mirror itself swiveled between posts to adjust to the height of the user. The frames were generally made of wood or lacquered wood, then ornamented with ivory, porcelain or metal.

2. **Page 46.** Perched on the windowsill behind the sofa is this Kandler wooden monkey, the model from which a porcelain piece would then have been cast. Johann Kandler (1706–1775) was a German sculptor and modeler for the Meissen porcelain factory. Carving with great gusto and Rococo charm, he was well known for his spirited interpretation of animal and bird forms.

3. **Cover and Page 49.** Louise Abbéma's still life of Chinese brocades, porcelains, jades and a fan reflects the lively interest in oriental art characteristic of the last decades of the nineteenth century. This versatile French artist created watercolors, pastels, engravings and paintings. During her lifetime (1858–1927) she won a number of honors, most importantly the Légion d'honneur in 1906. Her most famous work, a portrait of the actress Sarah Bernhardt, was painted when she was just eighteen years old.

4. **Page 51.** This bookcase was designed by Leleu, the famous late-eighteenth-century cabinetmaker to Marie Antoinette and Madame du Barry. A tall, shallow architectural piece, its geometrically patterned and lightly scaled mullions have the delicacy of stained glass leading. Drapery used behind the fine glazing accentuates the angular tracery of the piece and serves as a soft and muted background against which the singular beauty of the bookcase is further emphasized.

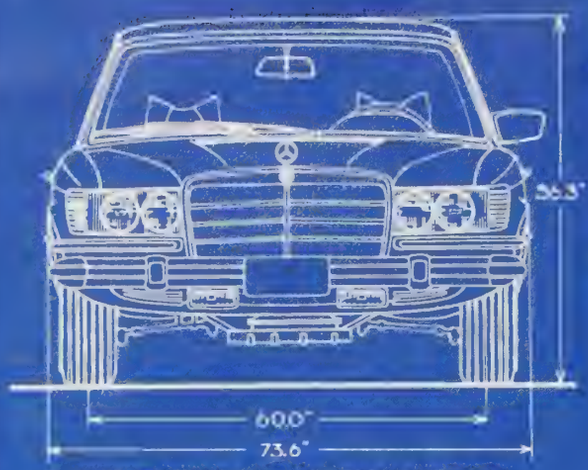
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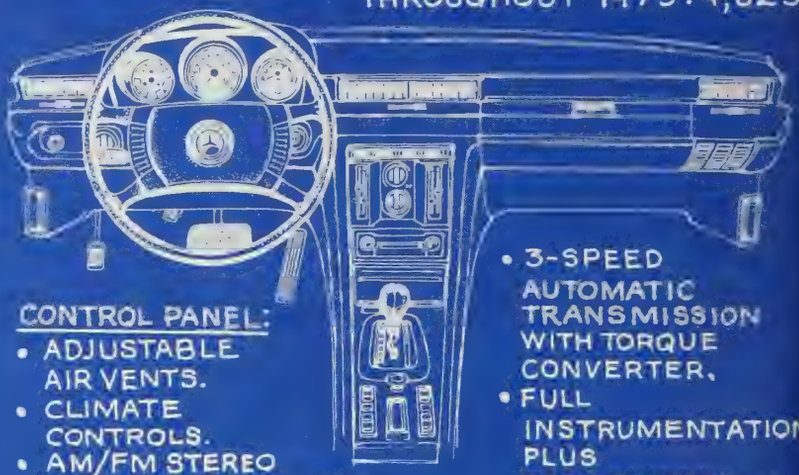
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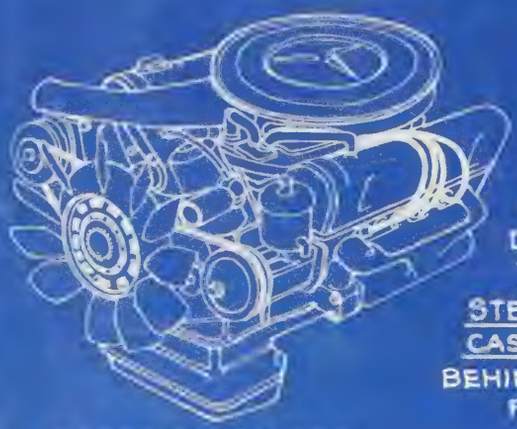
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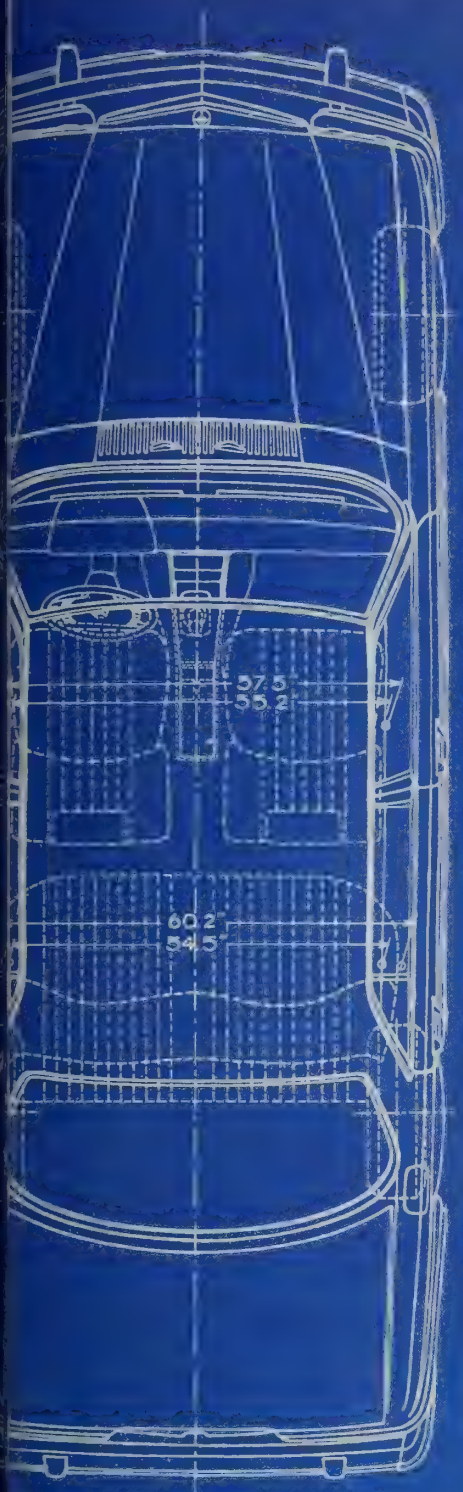


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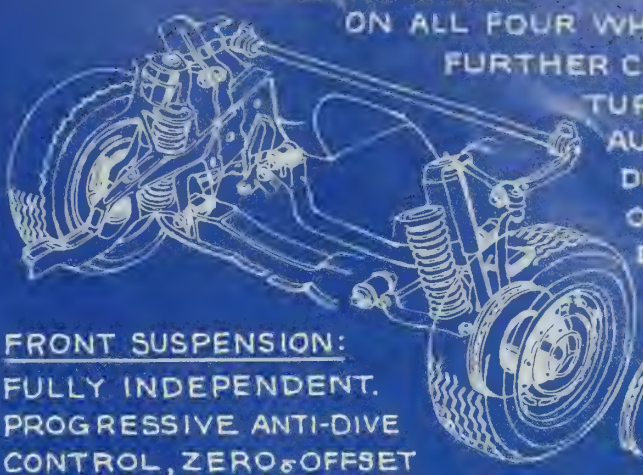
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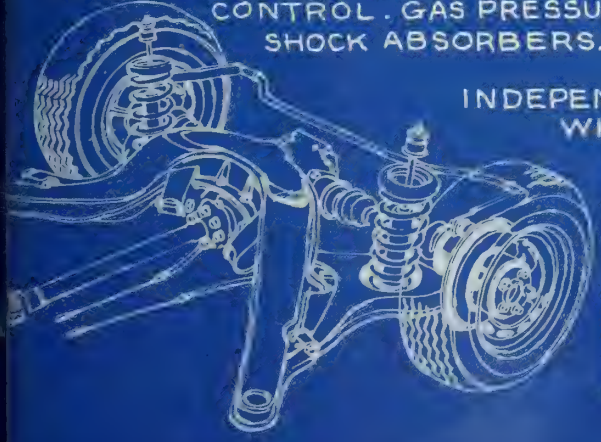


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17.7 CUBIC FEET.

HOOD ORNAMENT: SINCE 1886, SYMBOL OF AUTOMOBILES ENGINEERED LIKE NO OTHER CARS IN THE WORLD.



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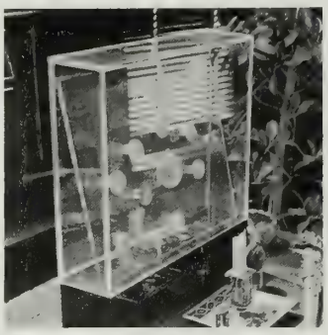
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COLLECTOR'S CLOSE-UP

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5



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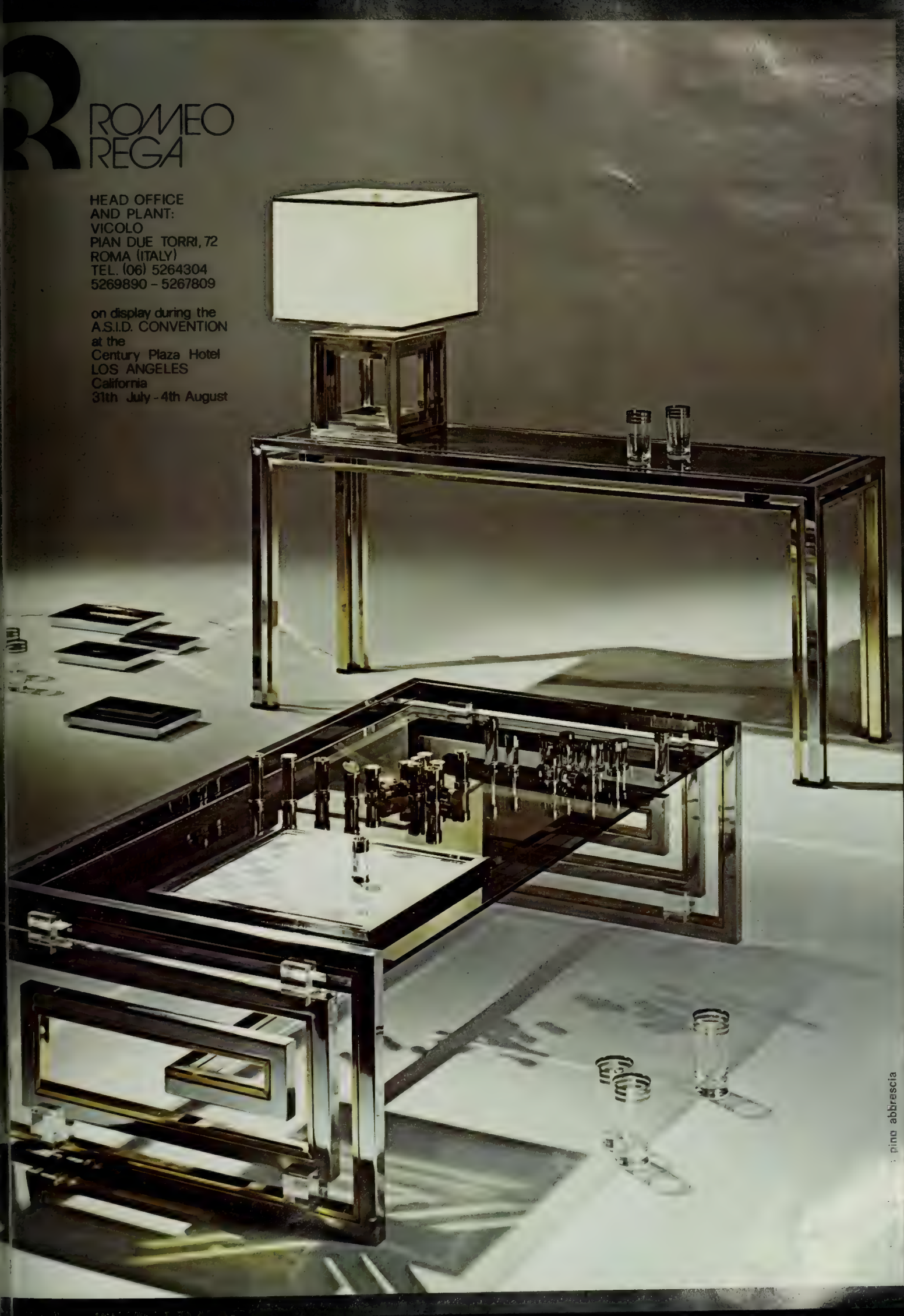
5. **Page 63.** Protected by a contemporary Lucite case is this collection of gold body ornaments done in repoussé or by casting. They were originally worn by ancient Romans as pendants, pins or earrings. The surface designs of such adornments varied from human and animal forms to geometric motifs, and many of them are elaborate and extremely complicated in terms of conception and execution.

6. **Page 70.** This lively head of a woman, created by a Nigerian artist of the Ibibio tribe, is a variant of a traditional dance crest. The spiral structure at the top is an exaggerated form of a woman's hairstyle. The head is painted white, the color of the "maiden spirit." In the masking tradition of duality, which encompasses such themes as male/female, violent/pacific and ugly/beautiful, the opposite of this spirit is the "elephant spirit," which is usually represented in dark colors.

7. **Page 74.** James Ward (1769–1859) painted this scene of boar hunting in India, one of a series of three in the Radziwill living room. A well-known early nineteenth-century English artist, his best work involved the representation of animals in situations demanding emotional responses from both subject and viewer. In this respect, and in his use of intense color, his most exciting paintings reflect the influence of Peter Paul Rubens and have that depth and richness which was always so characteristic of the Dutch school of painters.

8. **Page 79.** This eighteenth-century tôle painting is one of a series of four which depict the seasons by the use of exotic heads trimmed with differing drapery, feathers or other appropriately symbolic accessories. Artists sometimes chose to paint on metal (copper, zinc or tôle) rather than canvas. It was stylish during that period to hang paintings from ribbons topped by rosettes, just as these are.

continued on page 34


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Sea Island



COLLECTOR'S CLOSE-UP

continued from page 32

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10



11



12



9. **Page 87.** The title of contemporary American sculptor Seymour Lipton's metal *Machette,* done in 1964, refers to a large, heavy knife used for cutting cane and clearing paths. The interrelation of the blunted knife piercing the circular forms reflects the sculptor's interest in primal, often sexual, forces. Lipton once wrote that among the things he feels strongly about are "funerary bronzes of ancient China, Oceanic sculpture, Franz Kline, H. Bosch, the wild ocean beach gnarled roots and spring in the woods."

10. **Page 88.** In contemporary American artist Kenneth Noland's 1959 work entitled *Chalice,* colors are stained directly into a raw canvas rather than painted on a prepared one. Also, in order to achieve greater openness, areas of the canvas are left unpainted, thereby allowing the image to breathe or expand The space in the painting is determined not by value contrast or drawing, but by the interaction of adjacent hues.

11. **Page 91.** Morris Louis, one of the leading American post-painterly abstractionists of the 1950s, completed this *Flora Painting* two years before his death in 1962. In it veils of acrylic paint are stained into the raw canvas and become identified with it. Paint and canvas become one as the artist pours or scrubs color into color. Foreground merges into background and the picture seems to materialize like a natural phenomenon emerging from a mist.

12. **Page 93.** This carved and gilded console table was intended to stand against a wall as an architectural feature, often either facing or sharing a wall with its counterpart in the room. English designer William Kent (1686–1748), who was an architect as well, was noted for his use of Palladian and Classical motifs. The eagle and molding designs are typical of the eighteenth-century tradition of Roman revivals. □


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A Flair for Living

"It's for me; I'm the company in my home!"



"DON'T STEP ON THE STENCILS. They've just been repainted. The first color came out pink, and they've had to be done over!"

The designer is calling out from behind the magnificent cinnamon Coromandel screen in what he describes as "his MGM voice."

It's dramatic and a little hard to believe, but then so is interior decorator Robert Metzger. A former Wall Street financier in a firm that has since gone out of business ("I had nothing to do with that") thirty-five-year-old Metzger has established himself in less than four years as an exciting, contemporary decorator—and somewhat of an exotic personality as well.

"I didn't want to go into the family wholesale foods business—I wanted to break out and do something different with my life. It was *Cactus Flower* all over again," he laughs behind his pink-tinted aviator glasses.

"I'm a very outward decorator. I give of myself; I throw myself into a job. Either the clients love me or they hate me!" Currently "loving" Metzger are clients Henry and Shirlee Fonda, writer Gerald Frank, the William E. Buckleys and the owner of a private yacht.

"When I'm decorating for a client I do what they want according to their wishes and needs. With your own space you can do all those things you couldn't do for anyone else."

What Mr. Metzger has done for himself in his five-room apartment on Central Park West which he inherited from

LEFT: A mirrored console table and mirror from the Helena Rubinstein estate and a Régence marquise, circa 1720, share the Entrance Hall, which is mirrored above and stenciled below. Embossed velvet fabric is from Clarence House. OPPOSITE: Signed 18th-century Louis XVI bureau plat and desk chair stand before an antique Coromandel screen in the eclectic Living Room. Shagreen objets d'art are special favorites.



his mother, is what he calls his "New York drop-dead" look. It's a bright and fresh series of stylized rooms loaded with what he adores—flair.

"I could never do this apartment for a client. I bought what I love and not what I needed!" he says in his usual machine-gun style of speaking. Leading past the freshly stenciled floors and through the arched foyer with its mirrored tables—from the estate of the late Helena Rubinstein—Metzger goes into what he calls "his world," the beige and turquoise paisley bedroom.

"Everything I need is here. My television. My bathroom. My telephone. I love to go away and I love to come back. It's my private retreat."

Alternating between munching on a Miss Grimble's apricot tart and giving instructions to his housekeeper Elizabeth, who has been with him since he was a child, he quickly dispels the old stereotype that decorators have more trouble doing their own homes than they have with a client's.

"I adored doing this place! I'm a compulsive buyer. There's no better outlet for a person like me than to be a decorator," he says triumphantly.

"There's a point where you're either a decorator or a collector. I'm a decorator. Most collectors jam everything they love into a room with no thought to color, style or scale. The decorator weeds out; he has a strong design scheme in mind. You have to be able to look at beauty—but not in bulk."

His own personal collecting is limited to shagreen objects ranging from books to coffee tables covered in sharkskin.

"I've just fallen in love with it. Shagreen can't be done today; it reached the height of its popularity during the Art Déco period," he explains. He is equally fascinated with all things Art Déco, especially fabrics.

"Always update to color" is a favorite Robert Metzgerism. "Don't get dusty," he says, pointing to the colorful orange, navy and white dining room filled with furniture inherited from the family.

"Now there's nothing drearier than yards and yards of English mahogany! That's why I found this wonderful Art Déco fabric to cover it with. I can't stand those ditzy, little old lady fabrics."

He describes his design philosophy as being "eclectic" or possibly "eccentric"—which may be a more refreshing way of putting the whole concept.

"But I can do anything. I don't feel limited, although my preference is contemporary. I don't want to tie myself down to one category or one price range. People always say they want to try something at least once. I say I want to try something at least five times. I like to explore every phase."

He stresses that with a client he doesn't necessarily try "to force his

BELOW: Early-18th-century Régence furniture, a kilim rug, an antique dressing mirror and an intriguing collection of decorative objects contribute to the harmonious mix in the Living Room. Painting is by Robert Natkin; all fabrics and leather from Clarence House. OPPOSITE: Inherited English mahogany furniture contrasts with Art Déco-patterned wallpaper in the formal Dining Room. Charming tulip-topped epergne, tea and coffee service and candelabra are all antique English silver.



"I want to try something at least five times.
I like to explore every phase."





"I like lots of flair, but comfort too. Nothing is worse than a beautiful room that's not comfortable."

taste, nor his own ideas."

"Honesty with a client is as important as taste. You've got to give them what's best for them. I keep telling myself when I'm working on a job that I'm not ever going to live in that particular place. With that premise in mind I make my suggestions, but in the end they must be in complete accord with the client's wishes and needs."

Whether Mr. Metzger is working for himself or for the client, he is very concerned about comfort in a room.

"I like lots of flair, but comfort too. It has to be incorporated in the design. Nothing is worse than a beautiful room that's not comfortable. But there's a way of making the two work well together."

This perhaps explains his extensive use of chaises in his own apartment. "I think the chaise is the most important piece of furniture today. It's what the baby grand piano long ago used to represent in a room!"

As gregarious and outspoken as he is, the designer also relishes his time alone. And it was this one need that outranked all the others when he created his own home.

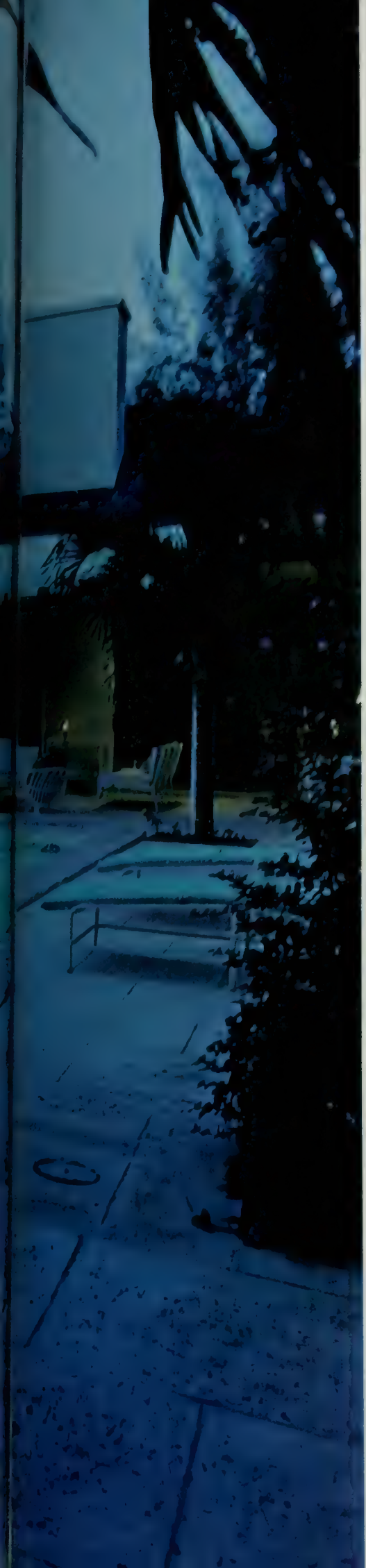
"Oh, I am social, but I need a moment of privacy in my life and my home gives me that. I'd rather have fifty in for drinks than four for dinner. Besides, it's less work. I don't save things for company. It's for me; I'm the company in my home!" he adds, taking a sip of coffee from a china cup.

"Hey, this is a good cup. Why is it when I'm here alone with Elizabeth she always serves me in plastic?" □



The Master Bedroom manifests a special flair for the relaxed contemporary mood with its Art Déco influence. Matching paisley-covered four-poster beds and chaises provide extravagant comfort, while exotic African sculptures and a Paul Muller painting engage the eye. Desk chair and Lucite étagère are from the Pace Collection; the walls are upholstered in fabric by Brunschwig & Fils.





Caribbean Adventure

Designing for Paradise Island

ARCHITECTURE AND INTERIOR DESIGN BY SAM LETULLE, ASID

WHEN THOSE COOL WINDS of late October come sweeping down from the Arctic Regions across Canada, the playgrounds of the rich come to life. The warm sun, blue sky, miles of white coral sand beaches and beautiful suntanned bodies bring to mind visions of icy daiquiris, Cuba libres—and Ocean Bay Cottage on Paradise Island in the Bahamas. The latter is a beautiful house with a marvelous pool, an enviably easy way of life for an extremely busy executive.

"It was like a dream come true," says interior designer Sam LeTulle. "I felt as if I were building a house for myself. My client didn't seem to know exactly what he wanted, and I wasn't quite sure what was expected of me. But the setting and the mood seemed to work to our mutual benefit. I put myself in his place, and we suddenly found ourselves in complete accord. As we talked, our rapport deepened, and my ideas began to crystallize. You know, it's a rare opportunity for the same person to be both architect and designer."

Mr. LeTulle believes that no client will trust you to build his dream house unless he thinks you are capable and suited for the task. A great deal of training and knowledge is needed to handle such a project.

"Well, you could say I hung up my spurs, left Texas and went to Yale," he says. "I graduated from architectural school and eventually went to work for Edward Durell Stone."

It was at Yale that he met Mr. Stone who was a visiting professor, and it was he who became Sam LeTulle's teacher.

"He made me realize there is no boundary between architecture and interior decoration."

Mr. LeTulle believes that form follows function—that the function of a room and its furniture is based on its use. A house works from the walls inside to the furniture arrangement, and it is in this way that the architect-designer tries to create a mood.

Before tackling any job Sam LeTulle attempts to understand his client's lifestyle—where and how he lives, and the demands that are made on him.

For this assignment, he had to take into account that his client was a bachelor, that he did a prodigious amount of entertaining and that he needed a house that was easy to maintain.

The logistics of bringing all the furniture, fabrics, and equipment from the United States to Paradise Island created problems of their own. There could be





Connecting pitched-roof pavilions define a spacious interior court with crystalline pool. Generous overhangs and awnings relieve the glorious but intense climate. Exterior view from glass-walled living room extends across oceanside terrace and down steps to private beachfront. Tropical landscaping enhances the crisp Brown Jordan outdoor furniture.



The open, airy feeling of the entire house provides a sense of relief from the climate.

no guesswork. All the decisions were made beforehand, and Sam LeTulle functions easily as both architect and interior designer.

He fell in love with the site for Ocean Bay Cottage and designed the house to blend unobtrusively with its natural surroundings. The tall lacy pine trees, the bougainvillaea, the hibiscus and the wonderful West Indian fig trees have all been included in the landscaping so that the gardens seem to have become additional rooms.

One of the main problems—how to cope with the sun—was solved by using tinted glass, awnings, and the maximum amount of overhangs to protect the house. To counterbalance the shade, he brought the sun inside—yellows and oranges in the living room and cool gray stone and tile floors throughout.

The house has five connected pavilions. Three of them can be used as individual units to give the utmost privacy to guests. Throughout the house ceilings rise to create an air-flow space so important in the tropics. The open, airy feeling of the entire house provides a sense of relief from the climate. Of course, air-conditioning is essential, but except for the library, it is an indoor/outdoor house.

To a great extent Sam LeTulle's trips to Morocco and Japan impressed and influenced him architecturally. "People cannot live today as they did ten years ago," he emphasizes.

He believes strongly that the classical elements of all periods can be adapted to today's style of living. However, it is the needs of his clients that dictate the way he will use his versatility, experience, and training—and his skills as architect and interior designer. □



OPPOSITE: Traditional furnishings and sun-warmed colors create an inviting setting in the Living Room. The high ceiling and large windows promote a comforting air flow and exalt the splendid view of trees, sand and sea. An Edward Fields rug rests on cool travertine stone flooring. RIGHT: The light-filled, tiled Dining Area epitomizes the indoor-outdoor feeling within a relaxed, modern framework.



Paris Antiquaire Blends Home and Gallery in Garden Setting

The Former Studios of Artist Rosa Bonheur

TEXT BY PHILIPPE JULLIAN PHOTOGRAPHY BY PASCAL HINOUS





JEAN PIERRE HAGNAUER is one of the leading antiques dealers in Paris. He is actively involved with the biennial Salon des Antiquaires and the even more prestigious exhibition held each May in the Hotel George V, where the best shops show their best merchandise. Even in this distinguished company M. Hagnauer's display stands out, for he always dazzles the eye with something charming and picturesque. His favorite era—and the one in which he has become a specialist—is the end of the eighteenth century, the period from Louis XVI to Directoire. His collection includes magnificent chests signed by Leleu and Oebem, chairs at once grand and comfortable by Jacob and innumerable tables gleaming in bronze and mahogany. All of this furniture, once fought over during auction sales at Christie's and the Palais Galliera in Paris, rests peacefully now in his antiques gallery which has the delightful aura of a private home.

The shop, which does not open to the street and has no display window, is known only to important collectors and sophisticated amateurs. It is on the rue de Seine, not far from the Institut de France in the heart of the art dealers' district. To reach the shop the visitor passes through a porte-cochère into a house dating from the early eighteenth century. The building is at the end of a small private courtyard, a little below street level, and there is a charming garden on the other side. Here, in the middle of the nineteenth century, Rosa Bonheur, the celebrated painter of animals, had her studio.

The Hagnauer apartment looks out over a narrow garden which is always green, variously planted with bamboo, rhododendron and azalea. Beyond the bushes are a number of ancient houses and a wide expanse of sky. The *jardin d'hiver* and an enclosed balcony give this

Plaque identifies the entrance, through a charming, brick-lined courtyard, to both the antiques shop and adjoining residence. The luxurious Living Room, shown here and on the following pages, is a treasure trove of art and antique furnishings. Detail focuses on one of two modern tables beside the sofa; this one holding objects of the earth, the other showing objects of the air, plus a pair of lovely 18th-century Chinese cloisonné lamps. Artists represented on the easel include Boudin, Bérard, Bonvin and the Comtesse de Noailles. Portrait above the mantel is by Louise Abbéma.









side of the house a Victorian flavor, and Rosa Bonheur's enormous studio has become the living room.

Jean Pierre Hagnauer seems more like some courtly amateur collector of the last century than a present-day dealer. Everything about him is discreet, understated, reassuring. He says little and is content to let his furniture make its own statement. He started his career as a businessman but in 1945 became an antiques dealer/interior designer.

Over the years he grew more and more interested in antiques. Gradually they dominated his life and his career. Now he is satisfied simply to give clients good advice and he no longer troubles to oversee the various annoying mechanics of decoration. On occasion he designs contemporary furniture, although such work is rarely found in his shop. At the moment he is finishing up a table designed for Mrs. Paul Mellon. His thoughts on décor are well worth considering:

One: Above everything else, respect the thrust of architecture. Do not decorate a vintage 1930s apartment in the Louis XV manner nor make a Pop statement in some Louis XIII château.

Two: Reject those trends of the moment which force interior designers to accept objects of poor quality under the guise that they are "amusing."

Three: Reject a literal and painstaking recreation of historical periods. Such an artificial approach can only be boring.

Four: Use natural materials like pure silk and cotton that looks like cotton.

All of these suggested rules are much in evidence in the apartment he and his wife share. Jacqueline Hagnauer runs her household superbly and also takes time out to watch over the shop when her husband has to attend an important sale in London or Geneva. The only apparent difference between the shop and her living room is that the shop contains rather more sumptuous furniture but fewer paintings.

These paintings, mostly from the nineteenth century, add great panache to the living room and call to mind the era in which this wing of the house was built. For many years M. Hagnauer has been collecting the minor masters of the final quarter of the last century, painters who adroitly captured the essence of the Parisian scene: its theaters, racetracks, cafés and salons.

Seen from the dining room in the half-light of evening, the enormous living room takes on a theatrical quality. Through large windows the Paris sky, always more mauve than black, looks like a giant stencil beyond the trees.

View from Living Room into Dining Room takes in a remarkable 18th-century Jacob armchair made for a pagoda and Russian chairs drawn up to a fine Reisener game table. The resplendent Russian chandelier and set of eight tapestry-covered dining chairs also date from the 18th century. Rare bookcase by Leleu came from the château at Saint-Cloud. Eclectic appointments are intentionally consistent with the traditional architecture.



It is a setting appropriate to a Henry James heroine—calm, elegant, filled with undefined allusions and significant silences. Is it necessary to point out that Jean Pierre Hagnauer has not seen fit to change the décor of his apartment for many years? From time to time, however, he does add a painting, a piece of cloisonné, a green plant. □



OPPOSITE: Paintings of equestrians and an engrossing collection of small boxes that resemble miniature luggage adorn the fireplace in the Study. RIGHT: Rear portion of the handsome early 18th-century house faces a delightful garden. BELOW: A fetching floral motif in the Master Bedroom provides the backdrop for several outstanding pieces of furniture such as the rare mahogany cylinder desk and the chair beside it signed by Jacob, and an unusual 19th-century settee at the foot of the canopied bed.





Manhattan Tower Contemporary Embraces City Views

INTERIOR DESIGN BY BUD MERLE, ASID
ARCHITECTURE BY ROBERT HOGREFE

THE NEW YORK SKYLINE is irresistible to anyone with a sense of visual drama. Poised, glittering and saw-toothed, it is a literal concretization of the dangers and allure of Manhattan, and has served, ever since the first really tall towers went up at the turn of the century, as the backdrop for innumerable scenarios of success.

OPPOSITE: Sumptuous seating angle and a sweeping curve of striking color in the Edward Fields rug characterize a Living Room suffused with light. BELOW: An illuminated console, holding African sculpture and steer horns, floats dramatically in the Entrance Hall.

To an interior designer, the problems raised by working with such a scene stealer can be very provocative. What does he do? Accept the outdoor drama as a fait accompli and create an interior that is essentially a viewing platform, a neutral shelf that offers a serene space for the contemplation of the eternally varied architectural scene? Or consider the view to be an optional extra, as it were, and concentrate on dealing with the problems of the space itself, whether those of proportion or color?

Faced with these alternatives Bud Merle had recourse to neither, opting



The heady clarity of the urban panorama beyond the windows is constantly at hand, and it exudes a charge of city excitement and vitality.

PHOTOGRAPHY BY FELICIANO



instead for a more daring gesture. He invited the skyline into the rooms, bounced its image off the walls and created an apartment bristling with light. The heady clarity of the urban panorama beyond the windows is constantly at hand, and it exudes a charge of city excitement and vitality, reflecting the success story of the owners. How? He did it with mirrors.

To walk into the living room of this apartment in the U.N. Plaza Tower is to be thrust into an arrowhead of light. The diagonal axis of the room takes aim at the outer corner of the building and the vivid townscape beyond. There is no way to forget that here is a space that embraces the idea of city living, reflected and constantly redefined.

A mirrored wall, two mirrored columns and, of course, the huge banks of windows assure that the translucence central to the idea of the apartment is complete. It is essentially an industrial vernacular that has been used to carry through the motifs of clarity and airiness. In the living room, for instance, the metal mesh curtains, carpets designed originally for restaurant use and the Lucite chairs all emphasize the apartment's technological underpinnings in a way that is very American.

There is, of course, another influence at work in this New York apartment, and that is a regional one. Bud Merle divides his time between Manhattan and Florida. His involvement in a warm and sunny climate ensures a rather different alignment to his work than a designer based solely in New York might have. Not just because of his open acceptance of the environment through the use of pristine surfaces, but also because of the overall style of his work. The swirling lines of the carpet which are echoed in the lowered ceiling and the theatrical quality of the mirrored coffee table in the living room reflect a different concept of modernism than that which prevails on the East Coast, rooted in a more European world view and tracing its lineage to the idealism of the Bauhaus. The esthetic of Bud Merle owes much to the glamorous iconography of Miami Beach, and to such diverse sources as Baroque and Pop Art. His work has to do with an ethic of pleasure, almost of hedonism, which has its natural home under the heedless sun of Florida rather than under the more serious and more melancholy skies of New York.

"No," he says, "I don't have a distinct style. I'm happy working in many periods. I could go from a country ranch house to the Brighton Pavilion. Of course there are certain devices I use and which I repeat without being aware of them, but essentially I feel that the client is more important than the ego of the interior designer."

Mr. Merle is verbal, witty and aware of the subtleties of life. Perhaps for this reason he often establishes a close personal relationship with his clients.

"It's so much easier to work for friends; after all, when they start out by liking my work, there is a rapport right away. I also seem to have a remarkably loyal clientele. I've followed people from a modest one-bedroom apartment through a house or two, and then back to a smaller home again after the family had grown. I believe in this kind of consistency, both in work and in friendship. Confidence is a rare thing and difficult to instill. Once it's been established I think it is certainly well worth preserving."

This understanding of continuity is carried over in Bud Merle's philosophy, in the care he takes to retain well-loved pieces of furniture and other objects.

"I'd much rather reupholster or recolor than start afresh when it comes to updating one of my earlier works.

" 'It's time to make a positive statement,' is a phrase I'm fond of. I admire boldness and strength in people and I like to reflect it in my work. I've often been quite audacious with color. You know, I admire monochromatic interiors, but I'm not able to deal with them myself any more then I can accept vague, pastel tints. I really like extroverted things, and of course that extends to the personalities of my clients.

"I think it's most significant that the first thing I said to the owner of this apartment when I met her was, 'I'm expensive, but I'm good.' She was charmed. I deal with people very openly



OPPOSITE: Translucent concentric circles created by a glass and polished steel table and Lucite chairs on an Edward Fields rug define the Dining Area. Chain mail drawn back from the windows reveals a spectacular East River view. Mirrored column supports an unusual telescoping light fixture from Casa Bella and reflects another area of the sleek, spacious apartment. RIGHT: A large and impressive Art Déco three-panel bas-relief in plaster and wood dominates the Entrance Hall.





and frankly—and more often than not they respond in kind."

Bud Merle's conversation abounds in references to "total package ideas" and "low-maintenance concept." His way of expressing design is again a very regional one. The underlying preoccupation is practicality—an American tradition of great tenacity. His approach is crisp and no-nonsense and the result is a mixture of lushness, convenience and an ambience that is as sleek and unsentimental as the people he designs for. "It's good old American pragmatism," he hastens to explain.

This approach does not rule out luxurious additions by any means. Such an object as the exquisite lacquered box which brings a carefully controlled hint of an earlier age with its smooth evocation of Art Déco luxury rests on the coffee table, while an Indian wall hanging in the library—virtually the only antique in the apartment—is a visual non sequitur which nonetheless works in the context of an exciting world in which anything goes.

Mr. Merle's client whirls in, a bundle of chic energy. "I was terrified initially," she admits, "at the idea of all this light and reflection. Our old apartment was very traditional, dark, paneled rooms —and dusty! The marvelous thing about this environment, apart from all the obvious advantages, is the ease of operation. It's the only way to survive in an age of fewer and fewer servants."

Night begins to fall on the city, and another dimension of the apartment is revealed. It becomes as mysterious and bejewelled as a coral reef, with warm reds and golds shimmering on the walls and reflecting the traffic on the avenue far below. It is a moment when the appeal of New York City—overlook its continual irritations, its dirt, its danger—when that appeal is strongest. Nothing approaches it.

"This is what I wanted to do," says Bud Merle. "Really express the light and movement of the city." □

LEFT: Bold color contrasts with the pristine white furniture frames and Art Déco-patterned Italian ceramic floor tiles in the Library. A printed velvet sofa bed and mirrored wall conceal features of a Guest Bedroom, including storage, bar, television and adjoining bath. OPPOSITE: Master Bedroom further emphasizes an uncluttered, simple look. The room is wrapped in carpeting and shimmering moiré taffeta in one sun-warmed color, accented by a crisp, white night-table assembly and leather-upholstered bed.



Design Dialogue Explored

"Our home is a testing ground for ideas."

INTERIOR DESIGN BY BURT WAYNE, ASID, AND JOHN DOKTOR, ASID



HIGH ABOVE CENTRAL PARK, behind an exuberant turn-of-the-century façade, there is a richly variegated sequence of rooms—the spacious apartment shared by Burt Wayne and John Doktor. Both are designers, and their company, under the name of Wayne & Doktor, has been responsible for some of New York's most original interiors. Their reputation has been forged by an often audacious mixture of period and modern, of the unique and the mass-produced, and their individuality is stamped all over this West Side apartment.

"Welcome to our laboratory," says Burt Wayne, doing his best to impersonate a latter-day version of some nineteenth-century scientist. He is standing in the front library, a delectable room with a luminous view of Central Park suspended like a perfect watercolor beyond the window.

"I was being serious though," he continues. "We do use this apartment for experiments in decorating. I wouldn't want the client to have to deal with the consequences of a failure, so our home has become a testing-ground for ideas. Fabrics, colors, pieces of furniture, anything we feel the need to live with for a while before making an aesthetic decision. That ceiling, for instance," he adds, pointing upwards, "is just a shade too strong to read as the true terra-cotta we intended. Luckily the client doesn't have to live with it. We do, though, but I must confess I've grown rather fond of it."

John Doktor comes hurrying in, bringing with him a tingle of New York pace and wit. His rapid-fire speech and burgeoning enthusiasms contrast nicely with Mr. Wayne's more introspective personality. They obviously make a compatible team and counterbalance each other with great success.

"I agree," he says, "a designer's personality must be applied to his own environment. You don't forget what you're trying to achieve with a client when you come back home at night."







Mr. Wayne settles further into his Eames chair and considers carefully.

"There are," he says with finality, "no rules. But I do feel that we are essentially classicists. It doesn't matter whether we're dealing with period or modern pieces. There is an underlying temperament to our work which is—well, it's quite timeless, I think. No rules," he repeats. "But a lot of restraint, discipline and good old common sense and self-control."

Rather than reflecting a single point-of-view, the apartment seems to be broken up into a cluster of small universes. Some rooms are charged with the silvery maritime lighting of Manhattan, others are many-layered chambers filled with the mysterious glint of lacquer and ivory. Some rooms are ethereal, like the foyer with its positively Venetian lushness—marbleized walls compete with painted clouds on the ceiling and black-and-white checkerboard floors. Others are quite practical and down to earth, like the kitchen with its crisp butchers' block surfaces and cheerful displays of vegetables and fruit. The single common theme running through the whole apartment is a love of collecting and an understanding of display.

Objects are crowded happily together on every surface. Here a group of ivory

OPPOSITE: The Living Room features a mixture of rich textures and traditional elements. Louis XVI marquetry writing table holds a collection of intricately carved antique ivory objects. Contemporary paintings are by Herbert Katzman and Jeanne Marchese. 1. Circular marble sculpture by William Crovello centered on an antique Bessarabian rug provides a focal point in the mirrored and marbleized Entrance Hall. 2. William and Mary chairs covered in antique needlepoint surround the draped Dining Room table. Lacquered Chinese Chippendale cabinet holds Lowestoft porcelain. 3. Corner of Living Room contains a five-panel 18th-century French chinoiserie screen.

PHOTOGRAPHY BY
RICHARD HYMAN AND
PETER REED

"Our philosophy is to look for a certain kind of permanence. Fashion should have nothing to do with interior design."



netsuke figures, there a group of Lowestoft porcelain pieces.

"I like walking around and looking at my collections and thinking about the circumstances in which I acquired them," says Mr. Doktor, "I'm very loving and protective about them. In a sense, I'm more like a custodian than an owner. After all, most of the pieces are likely to survive me."

"Come see my study in brown," says Mr. Doktor with a modest smile. The study is a serene, chocolate-colored room. "My think tank," he adds, observing that the whole apartment is essentially divided into dark rooms for thought, light rooms for relaxing. "In this case, light would almost be an invasion of privacy." Brown flannel walls meet brown flannel vertical blinds, and wall-to-wall carpeting helps maintain the prevailing mood of silence. Trova lithographs line the walls, and the shadow box underlines the mood. In fact the artist's quicksilver image of man could be a metaphor for John Doktor's own swift and headlong style.

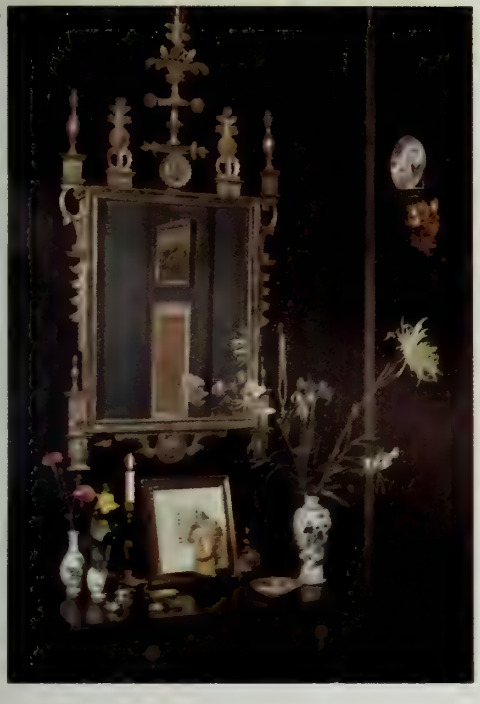
"Art," he says, "is a very personal thing. I don't like selecting it for a client. Books are also very important to me; I use them for detail, so they are really the tools of my trade."

"You know," says Burt Wayne, in his measured way, "our philosophy is to look for a certain kind of permanence. Fashion should have nothing to do with interior design. It's very easy for someone to go out and buy a pair of shoes or a suit. If they don't work, you can always put them in the closet. You can't do that with a chair. To carry the parallel still further: I think it's great to see someone walking down the street in Bill Blass clothes, but I wouldn't want any space we create to be identified as a Wayne and Doktor design. That holds true for our own apartment, as well as any of our work for clients. The fad of the particular moment isn't for us. It never has been."

Wayne and Doktor are very adept at









providing visual resonance without radical structural alterations—a useful talent in these expensive times. "Notice," says John Doktor, "that many of the rooms have papered ceilings and walls. They're a disguise! Underneath there are surfaces in less than mint condition, to be kind about it. Rather than rip the place to pieces we decided to improvise. A great number of the most dazzling effects in design have been achieved by illusionism."

Perhaps the most revealing room in any home—whether professionally decorated or not—is the bedroom. John Doktor's compact space belies his outward personality by being quiet, tranquil, almost solemn. A simple iron bed, made in Paris in the twenties, stands against the wall, Chinese embroideries of the first quality glow against green velvet and pictures rest informally on the floor waiting to go up.

"I like a feeling of transition; the outer edge of a room should be left a little unclear with a sense of things waiting in the wings, for their turn to go on," says Mr. Doktor. "Design should be as open-ended as life, a constant growth process."

And taste? "An emotional reaction to a physical object," says Mr. Wayne calmly, as he pours himself another cup of Lapsang Soochong. □

OPPOSITE: Dark wool-upholstered walls, ceiling and bookcases give the Library thought-provoking density and a sense of tranquility. Wall above part of the suede-covered banquette contains a series of Trova lithographs. A pair of Empire marbleized urns add a touch of the antique. 1., 2. and 3. Design of the painted floor in Mr. Doktor's Bedroom is taken from a 16th-century Italian motif in marble. A French steel and brass bed and a leather-covered chaise express simple comfort. Lucite case on a Henry II oak table contains an assortment of ancient Roman gold body ornaments. Arrangement below the 17th-century Portuguese mirror includes a 16th-century Italian terra-cotta head of the goddess Diana and a framed 15th-century illuminated manuscript. 4. Table in Mr. Wayne's Bedroom holds collections of paperweights and seals. Seventeenth-century embroidered panels hang from the bed canopy.

Contemporary Portraiture

BY JAMES NORMILE



THE PAINTING OF A PORTRAIT is a somewhat private affair, a real tête-à-tête between artist and sitter. It is a give-and-take of ideas and emotions, of statements and restatements, of careful questions and poised replies, a debate, perhaps a duel—with thrust and parry—between two personalities. Obviously artist and sitter alike offer unique contributions to the finished work of art. Whenever a portrait satisfies the artist, pleases the sitter and perhaps a few friends, it has hit its mark. Beyond this, whatever public or critical acclaim it accumulates is essentially superfluous achievement.

This could well be one reason that artists often feel frustrated with portraits. In a sense, the necessary intimacy engendered by a portrait denies the artist the wider audience that usually attends his exhibition or showpieces which are presumably intended for public exposure.

The first, the most obvious and certainly the most captive target for a portrait is the artist himself. The self-portrait is an intriguing deceit. The artist emerges from the other side of the easel to confront himself—and the observer becomes the observed. It is quite a feat. Most of us scarcely know our own faces, the familiar and intimate features, well enough to describe them, let alone make a graphic record of them. It is this strange paradox that prompts artists to paint naked statements to reveal their characters as they see themselves and as they fancy others see them. Narcissistic? Egotistical? No one knows. Whatever the reason, self-portraiture has a long tradition in the arts.

Certainly since the Renaissance, Western mankind, at least, has placed great value on the worth of the individual. Among artists, the self-portrait has been an aspect of this assertion. It was a sign of the self-esteem that grew from the humble, faceless anonymity of the medieval craftsman/artist into a new respect for the unique, creative personality and a pride of self that is one hallmark, among many, of modern man.

Audrey Flack, in *Self-Portrait,* sees herself alone, a single head, unadorned by the helpful mood of studio props. The painting is disarmingly frank, unassuming, uncompromising. The painter has made no attempt to romanticize her image. She neither glorifies it nor decries it as she might that of another sitter. Its candor is cool and refreshingly detached.

Among all the contemporary painters

ABOVE:
Aaron Shikler, *Jacqueline Kennedy.*
Oil on paper. Courtesy, Davis and Long Company, New York.
OPPOSITE:
Oskar Kokoschka, *Self-Portrait.*
Oil on canvas. Courtesy, Marlborough Fine Art Ltd., London.



...ll portraits, none has a reputation sur...passing that of Oskar Kokoschka. We see him here in *Self-Portrait, 1969*, painted in his eighty-third year. Long ago, even before World War I, Kokoschka's portraits were his monuments. Critics have winded themselves in praise over the great *Self-Portrait, 1913*, now at New York's Museum of Modern Art. It has often been said that Kokoschka, like van Gogh, saw himself as a visionary. Both artists show themselves with features torn by agonies of the imagination—the accusing witness to their own hidden experiences.

If Kokoschka seems tortured, it cannot be forgotten that he is a spirit born in the same cultural climate that reared Sigmund Freud, Franz Kafka and Gustav Mahler. Kokoschka, also Viennese, began his career in the humid atmosphere of fetid decay, the hothouse sensibility and elegant indulgence native to the old Austro-Hungarian Empire. In this rank air, Kokoschka and his compatriots, developed a parallel brilliance in observing characters in depth. Of course, Kokoschka's paintings gave offense, as they still do in some quarters. His work, even at this late date, embarrasses the culture that lay moribund beneath the gay glitter and the cheerful self-assurance that rouged the official face of Vienna in those days before the first Great War.

Kokoschka is also a contemporary of Chagall and Soutine, and with them continues the mystique of Central Europe in painting. His work displays a certain fatness, a spatula technique that gives his canvases an unfinished, frustrated, "come-to-nothing," anguished look. He seems compelled to tear away the surface appearances, the facades, of his subjects, to expose them without pity in the sort of spiritual obscenity so common to and indicative of twentieth-century Expressionism.

Kokoschka, generous with bright, clear vermilions, azures and emeralds, uses his brush and spatula almost as scalpels to dissect his subjects (and himself) with psychological cruelty. His portraits are acute probings of personality, painful inquiries that leave not a few raw nerve ends exposed.

In portraits, association can play a

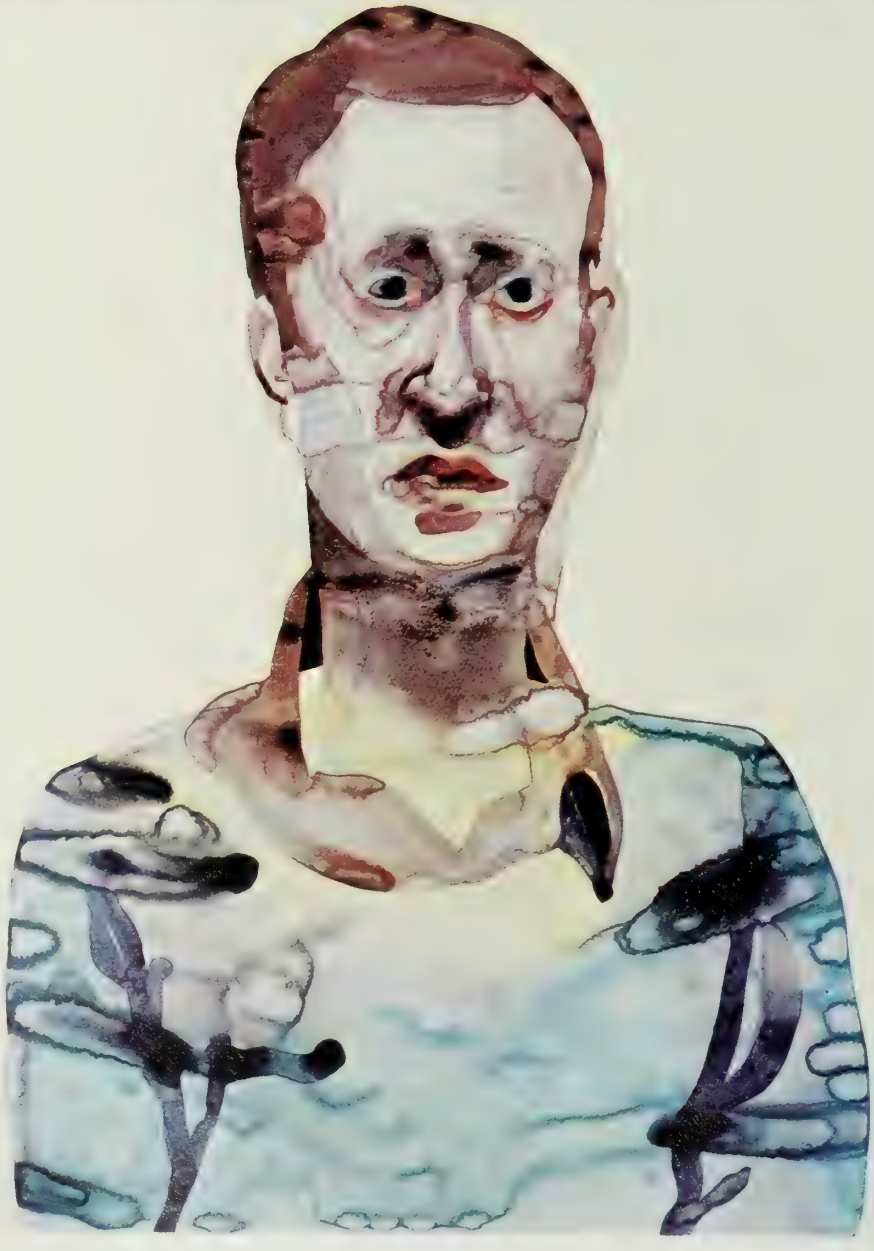


David Hockney,
Portrait of David Webster
Acrylic on canvas.
Courtesy, Kasmin Limited, London









ABOVE LEFT:
James Wyeth, *Portrait of Andrew Wyeth.* Oil. Courtesy, Coe Kerr Gallery, Inc., New York. Copyright © 1969, 1970 by James Wyeth.
ABOVE RIGHT:
Alejo Vidal-Quadras, *Portrait of Mrs. Jean Louis Scherrer of Paris, and her two daughters.* Courtesy, Wally Findlay Galleries, Palm Beach.
BELOW:
Don Bachardy, *Untitled Portrait.* Watercolor. Courtesy, Nicholas Wilder Gallery, Los Angeles.
OPPOSITE:
Aaron Shikler, *Caroline and John Kennedy.* Oil on board. Courtesy, Davis and Long Company, New York.

part almost as important as the sitters themselves and can become almost the subject of the painting. The Alejo Vidal-Quadras, *Portrait of Mme. Jean-Louis Scherrer . . . and her two daughters,* warrants a footnote which easily turns on a torrent of fanciful associations. The dress Mme. Scherrer wears was designed by her husband for a Proust party given by the Baron and Baroness Guy de Rothschild. Madame, a forceful character swathed in feathers, comes directly toward the viewer out of a background of indeterminate browns. The children appear in old-fashioned dresses. The figures are graceful, complimentary, realistic. What could be more Proustian than the circumstance of the feathered dress and the presence of the children to stimulate overtones of past experience—the "search for a lost time"? The mood of the portrait simultaneously evokes the existence of the past and present, the "transcendental reality independent of time," so detailed by Proust. The painting relives privileged moments of La Belle

continued on page 126





A Country Feeling in Beverly Hills

INTERIOR DESIGN BY JILL I. KURTIN
ARCHITECTURE BY EDWARD GRENZBACH







WHEN BACHELOR/OWNER Barry Marlin, who flies constantly between his offices in London, Beirut and Los Angeles (and is rarely home except to entertain with huge parties of two or three hundred guests at a time) called in Milton I. Swimmer, Planning and Design Incorporated to redo the interiors of his remodeled Beverly Glen residence, he got more than he bargained for.

So did the bright young designers, Jill Kurtin and associates Joy Haselhorst and Lauren Sackett. Mr. Marlin simply gave them some instructions: "Redo the house. Make it comfortable—a big chair in every room, bathe it in quadraphonic sound—and goodbye until it's all done." Then he promptly left for Switzerland and refused to involve himself in the redecorating.

Mr. Marlin's complete trust and support of his designers produced a spectacular house which he was glad to come home to. What were the ingredients that made it so?

First of all, the house itself, a forty-year-old "California Colonial," to which architect Edward Grenzbach recently added some 4,000 square feet, is everyman's wildest dream of large-scale, easygoing country living—gracious, light-drenched, free-flowing, garden-oriented. Mr. Grenzbach pulled off his own sleight of hand when, as he says, he "reconceived the arrangement of the original spaces, turned the old dining room into an entrance hall, added a new major room to the rear, new servants' quarters, a three-car loggia, and in general gave the whole house scale and scope." All the fine paneling throughout the house, which seems to have come from another forgotten era in California building, is new.

Next, designers Kurtin and Haselhorst, an onto-it-all team with no paucity of ideas and few inhibitions, sized up their terrain and proceeded to begin

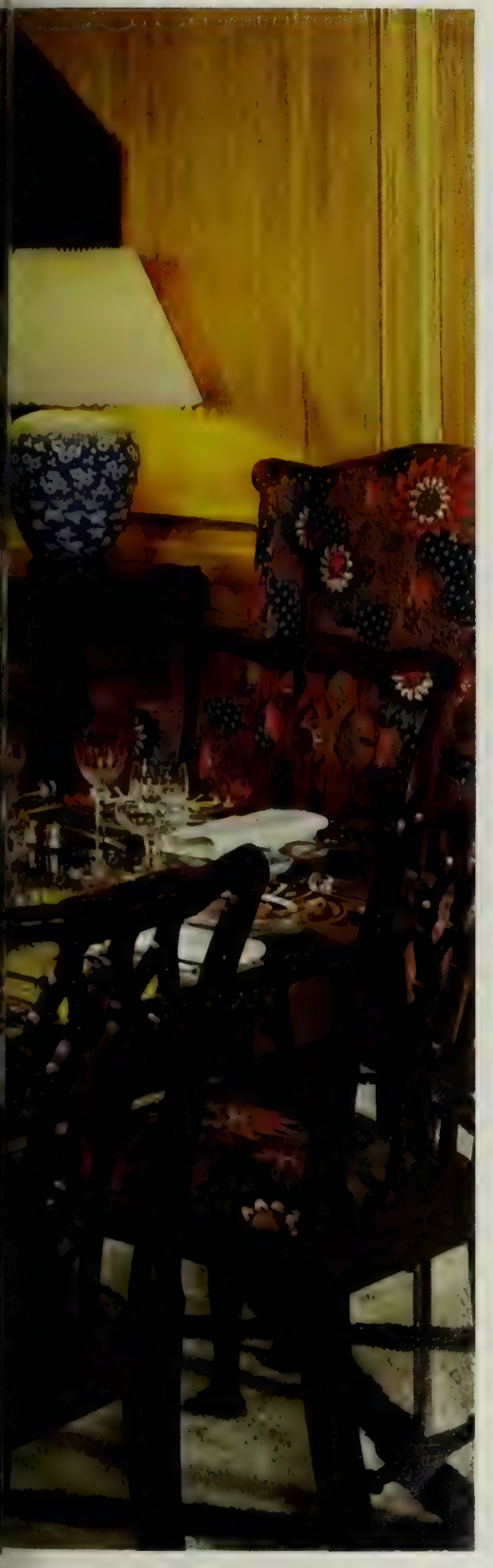
OPPOSITE ABOVE: Secluded country setting graces the exterior of the house. OPPOSITE BELOW: A neutral background is chosen in the Living Room to accent vibrant fabrics and contemporary painting by James Rosenquist. African mask surveys the room. ABOVE: Stately eucalypti create a natural setting at poolside BELOW: The Entrance Hall combines ancient treasures from China, Morocco and Africa with an Andy Warhol painting.

She has created a comfortable
family house for a man whose *real* thinking she knew
and whose lifestyle she understood.



PHOTOGRAPHY BY MAX ECKERT





their task. Heavy valences and feminine colors went with the wind. Everything masculine and overscaled, everything comfortable and exotic was retained as a background for the six-foot owner and his two equally rangy sons.

The living room is a huge, free, open space—overwhelming in size and scale with no comparable ceiling height. Here the design solution was to create multiple groupings for family fun while retaining large open spaces for easy large-group entertaining. There is grouping around the fireplace, the bar, the garden window; there is a grouping around the game table for music, for chess and for conversation. These are all skillfully interlocked by the designers through the device of color. Rugs and upholstery are white, like the neutral walls, but each has its unique texture—the smaller the piece the smaller the scale; pillows in a profusion of batik prints (greens, blues, oranges) are clustered everywhere. Heavy plantings of potted trees and shrubs keep the room alive and breathing, as does the balance of antique and modern designer furniture pieces, and the balance of small-scale collector's objets d'art with colorful original prints by Rosenquist, Billy Al Bengston, and David Hockney.

OPPOSITE: Chippendale chairs unite two seating areas in Dining Room; wing chairs by Baker, Knapp & Tubbs. On the 18th-century English inlaid table top is an antique Chinese bowl from Foster's. ABOVE: Sleeping alcove provides snug retreat in Master Bedroom. Quilted draperies, upholstered walls and warm fire further emphasize the feeling of seclusion.

The upstairs is reached by way of a hall extension frescoed with a contemporary African tapestry, bold with animals and ceremonial figures. Three sculptures, "tonal pieces," by Bertoia stand like upright corn stalks on their sound-box stands and make a wonderful clamor when they are touched by a knowing guest.

The master bedroom, on the other hand, carries the charm of the living room aloft—but on a slightly smaller scale. The sleeping alcove is separated from the rest of the room with quilted batik draperies, the walls similarly upholstered, as is the bed, are in a contrasting color. Blue and tan predominate and relieve the whiteness of wall, floor and ceiling. Small-scale couches and coffee tables add to the room's sense of seclusion and intimacy, although a busy street is only a stone's throw away.

"It's terrible! It's ridiculous! It cost me a lot of money!" said Mr. Marlin on his return. But Jill Kurtin had heard this kind of talk before and was perfectly secure. She had created a comfortable family house for a man whose *real* thinking she knew and whose lifestyle she understood. She knew that he really meant, "It's great! I didn't have to think about it! All I have to do is to enjoy it!"

Possibly it sounds easy enough, but it takes a top designer to bring off such a tour de force. □

Architectural Digest Visits Lee Radziwill

PHOTOGRAPHY BY RICHARD CHAMPION



THE BUILDING is on the quieter reaches of upper Fifth Avenue. The security is discreet but thorough, and then the elevator rises to the fifth floor. Here is a completely different world, the private universe of Lee Radziwill.

She enters the room, looking much smaller and more delicate than our image of her, which is of course the sometimes disconcerting wont of the famous and the beautiful. She advances with a radiant smile and says in that familiar Bouvier whisper, "Welcome to my New York base."

After eighteen years of living in England in a Belgravia house renowned for the oriental sumptuousness of its décor and a country place that was "like a bower of flowers," Lee Radziwill has come back to a city she has always loved. With great care, affection and imagination, she has created a lovely and rational apartment informed with a sense of the beautiful and containing, like the indefinable essence of a perfume, a quality that is both subtle and alluring. The result is an apartment that is like a personal code, a series of references and nuances that reflect her earlier homes and restate their themes in the kind of crisply apportioned space that even the very wealthy now have to deal with in New York City and, in fact, all over the world.

"I always begin a room with the rug; it is literally the foundation of the space. I then go on to the furniture. Virtually everything you see here was acquired in London: the Louis XVI chairs, which incidentally are by Jacob, the candelabra over the fireplace and the small English Regency desk. Oh, and those strange little oils"—she points to two small paintings on either side of the fireplace—"they're Turkish and a necessary part of the Eastern quotations I bring to every room. If I really can be said to have a personal style, I think it is reflected in my taste for the exotic and the unexpected. I like to create rooms which are essentially traditional—and then add touches of the bizarre and the delicious."





A glowing fire in the Living Room adds a spirit of cordiality to an already warm atmosphere inspired by the harmonious blend of vivid colors, rich textures and antique furnishings. A series of three 19th-century English paintings by James Ward tells a tale of boar hunting in India. Louis XVI side chairs were designed by Georges Jacob. A fifth-century Roman head regards the calm, sophisticated scene from the mantel.

"You see, my design philosophy is essentially European," she says. "I abhor the American idea of starting with a tabula rasa every few years and getting rid of everything. When I buy something, I do so with the intention of keeping it forever. I'm constantly falling in love with objects, and they follow me around the world."

Lee Radziwill is, of course, a woman of many talents; her ventures into literature, the theater and television are well known to everyone.

"When I saw this space for the first time," she says, gesturing through the living room which spans the width of the apartment, "it was one long room. I immediately decided to make my first and only structural change. I divided the space into two rooms of equal size, both absolutely square. I realized that I would be able to get a much greater degree of flexibility working within an absolutely classical framework. I've always believed in classic, neutral proportions; they make it possible to create almost any spatial effect you want.

"I'm constantly falling in love with objects, and they follow me around the world."

BELOW: Another view of the Living Room discloses an antique inkstand and writing table nestled in one corner. OPPOSITE: A friendly dog in an 18th-century English painting by John Wootton surveys the moiré fabric-upholstered Dining Room. A lily-bedecked épergne adds a bright touch to the mellow Regency furniture.









"Much as I love New York, I didn't want a typical Manhattan interior. So many of them are as cold and slick as a hotel suite. I wanted to indicate that an individual lives here, a person with strong feelings about things. When I began, I was in my white period, so I painted everything accordingly. I was never so miserable in my life! So I went off in the opposite direction, as you can see." She indicates the walls, which are covered in raspberry velvet.

Suffused with an almost Victorian flush of color, a mélange of warm reds and translucent pinks, the room is cooled with a current of green. Lettuce-colored curtains are at the windows, and flashes of verdure pass from the paintings to the large Korean vase that stands in one corner and the massing of lilies that float in another.

"The nineteenth century," admits Lee Radziwill, "is my period. Of course that gives me a wide canvas to work with. I adore the fine Empire and Regency work of the earlier decades, of course, but I also have an affinity for the more elaborate aesthetic of the Victorians. Their sense of decorative freedom, their enthusiasm for exotica and for collecting amuses me. The way they would strew mementos from the colonies about their rooms, for instance. My use of oriental pieces in a Western setting certainly has that precedent."

However, such details as three narwhal tusks, which look like mythical unicorn horns, and a polished coconut from the Seychelles which has the icy perfection of an Arp sculpture, are refinements that few Victorians would have dared. And they are details that stamp the apartment as being very much a product of our own resourceful era, where little is scorned if it has perfection of form. As the eye travels around the room, encompassing a fifth-century Roman head in the same glance as a French rococo mirror, or looks down to the stylized garden of the Bessarabian rug underfoot, one thing is quickly apparent. Here is an unusual sensibility at work, a synthesizing taste which has the talent—perhaps born of her own international

Generously adapted French fabrics on the walls, windows, upholstered pieces and Regency benches suffuse the Library with alluring and comforting quality. Paintings on tôle depicting the four seasons and a tortoiseshell card case collection on the table at left are elements of an engaging personal style

background—for uniting objects separated by great gulfs of space. Time and culture have been joined together into a single logical network of harmony

The hall is an important visual component of the overall scheme of the apartment. A superb Francis Bacon is hung on gray blue velvet. It is a magisterial work which dominates the room with its tensely resolved composition, quivering with the energy and fury of the twentieth century. The dialogue between the living room and the hall becomes that of two epochs, an interchange made more poignant by the fact that the blocks of diagonal color in the painting—green and red—respond to the main tonal theme in the living room. A rather provocative link is thus established between art and decoration.

The dining room continues the axis of the living room and hall, restating several of the themes of the apartment. A moiré fabric covers the walls and is matched by curtains, while nineteenth-century Indian glass paintings (a curious and much neglected art form), provide the oriental quotations. The dining table and chairs are outstanding Regency pieces, their tawny surfaces a continuation of the speckled textures that appear in all the rooms—in her

"Some people have an innate knack for the visual; it's something you're born with."



lovely tortoiseshell card case collection, for instance, which is disposed throughout the space, and in the mottled fabric of the sofa in the hall.

The upper floor of the apartment is totally opposed in mood to the living areas, but the underlying principles are the same. The concern for the richness and ambiguity of surface color appears again in the bedroom. The frames of a fine collection of nineteenth-century botanical watercolors are painted in trompe l'oeil to simulate marble, while the bedroom furniture itself, which consists of pieces from several different periods, is united by painted surfaces, giving them a guileless country air. All of it serves to produce a pleasing contrast to the more sophisticated qualities of the living room.

"I like to imagine I'm in the country when I'm up here," explains Lee Radziwill, and certainly the leafy extremities of Central Park, glimpsed through the windows, conform with the created illusion of country living.

"Of course friends have asked me to help them with their decoration, but I've resisted. I think that designing living space is a rather personal and sensitive thing," she says thoughtfully. "Some people have an innate knack for the visual; it's something you're born with. Yes, I would call it an emotion.

"I think that the two things I have tried to deal with in creating my own home are both rather intangible: light and life. The former is *so* important to me. I love the sun and the sky, the movement of light. I composed all the rooms to reflect that sense. Life, of course, comes from the plants that I absolutely surround myself with. Green flowers fascinate me. Lilies, a strange bloom called bells of Ireland, and a marvelous zinnia called Envy!

"What I believe in most of all is simplicity. Lovely things look best when displayed against clear, honest backgrounds. I've never cared for the pattern-on-pattern school. I think a home should be a very calm oasis in this hectic world of ours." □





OPPOSITE: An array of leafy 19th-century botanical prints and a delicate chintz fabric in the Master Bedroom add naturalistic life and color. A canopied bed, Venetian desk and voyeuse are all unselfconsciously painted. ABOVE: Detail of Master Bedroom points up a daffodil and antique découpage lamp next to a cherished family photograph on a bedside table. RIGHT: The vitality of botanical prints also characterizes daughter Tina's Bedroom.



American Art Glass

BY JOHN LORING

ART GLASS IS MORE than just rare and expensive. Its unique vitreous qualities delight and decorate. Transparence, reflection, iridescence, luminous coloring, opalescence, flowing form, and volume—all are defined and held in hard and brittle surfaces by the tricks and complexities of fabrication. As suited to today's simplified interiors as it was to the extravagances of the Belle Epoque, art glass takes maximum advantage of its peculiarly organic nature and beauty with strong style.

Its beauty is sensual, not esoteric and intellectual, yet the extreme rarity rather than the actual merit of much late-nineteenth-century American art glass continues to drive up prices of fussy, frilly, and flowered Victorian abominations. One such example, the Mount Washington Glass Company's famed Crown Milano, sells at high, unrealistic and taste-corrupting levels where only the advanced collector should venture, leaving more current but aesthetically triumphant items like the Union Glass Company's Kew Blas within reach. A $2,800 Crown Milano cookie jar makes irresistible bargains of $800 Kew Blas lily vases, and a $600 Agata tumbler or a $700 Burmese cream pitcher makes perfect logic of a great Tiffany lamp at $35,000.







OPPOSITE: Moorish crackle vase, ruby over ambergris, signed *V. Durand*, 11" high. Courtesy, Anna Lois Webber Antiques, Bethesda, Maryland. ABOVE: Group of three signed Kew Blas vases, by the Union Glass Company; *(left)* white cased vase decorated with green feathers, 5" high; *(center)* rare gold iridescent flower-form vase, 11" high; *(right)* white vase with gold chain decoration, 6½" high. Courtesy, J. Jonathan Joseph Antiques, Boston

An ephemeral art form perhaps, but a burst of invention and energy in the last decades of the nineteenth century brought American glassmaking to an unparalleled height of achievement, international leadership and popularity.

The unquestionable leader of the movement was Louis Comfort Tiffany. What other artist/designer could boast of collaborators like Toulouse-Lautrec, Bonnard, Vuillard and Thomas Edison; friends like William Morris and Oscar Wilde; and a phalanx of celebrated clients from the Havemeyers in New York to the Imperial Museum in Tokyo? What other artist/designer gave his name or the names of his firms to an art movement in three countries? Tiffany by no means invented glassmaking as an art, but he appeared at the right time with the talent and the fortune to orchestrate diverse tastes and discoveries, resulting in a single triumphant vision of style and beauty.

The latter part of the nineteenth century was a time of rapid change and confusion. As industrialization overthrew artisan production, a demanding class of industrial wealth emerged; rapid communications developed; new super-rich Americans traveled and collected; armies of highly skilled craftsmen/technicians immigrated to the United States. In this uneasy rush of progress, people nostalgically looked to ancient times when life might have been better. The artifacts of ancient Italy, Greece, Egypt and the Middle East were admired and copied. Not least among their advanced arts was, in fact, glass.

In the scramble for rediscovery, production and marketing, false claims abounded. Each new process was simultaneously claimed and patented by everyone, leaving it nearly impossible to say who invented what. Quaint stories abound like that of Andrew Long, a glassblower at the New England Glass Company, who one spring day in 1883 dropped his gold wedding ring into a gather of amber-colored glass and thereby accidentally discovered that this gold-containing glass, which was to become the famous Amberina, would recolor in selective reheating to warm ruby and violet hues.

There were spurious claims of originality like that of one Dr. Flowers, who took over the dormant Cape Cod Glass Works at Sandwich and in 1883 patented a type of Spangle glass called Vasa Murrhina, with a transparent body embedding flecks of mica, colored glass and a metal dust. His patent came only a year after that secured by Arthur J. Nash of the internationally famous glassworks Thomas Webb & Sons of Stourbridge, England.

Certain innovative types of glass rose to popularity through imitation of other fashions. At the New York sale of the Mary J. Morgan porcelain collection in 1886, a little eight-inch-high Chinese Peachblow vase sold for an astounding $18,000. There was an immediate demand for copies, but the American ceramic industry was not yet prepared to deal with the reproduction of such a sophisticated form, color and surface. The glass industry was. And in 1885 the inventive gaffer or head glassblower at Mount Washington, William Leighton, Jr. (a man who perfected almost all the early glass processes in America including Amberina, Burmese and Opalescent Dewdrop), came up with a case or plated, double-layered glass, shading from greenish yellow to deep red like the Morgan Vase. It was



Tiffany vases: *(left)* black vase with [illegible] decoration, signed *Louis C. Tiffany*, 9" high; *(center)* [illegible] double-gourd vase, signed *L.C.T.*, 11" high; *(right)* cinnamon-colored iridescent pinched vase, signed *L. C. Tiffany-Favrile*, 8" high. Courtesy, J. Jonathan Joseph Antiques, Boston.

quite unpopular under the name Wild Rose, although with news of the Morgan sale Mount Washington adroitly changed the name to Peachblow, copied the vase, and had a success.

From this confusing and disjuncted activity evolved the high point of American art-glass style in the 1890s under the leadership of Louis Comfort Tiffany. It was neither through the elaborate and heavily charged glass from Sandwich nor the ornate and witless Victorian, hand-decorated styles of Mount Washington and New England, but through developments in glassmaking that glass became recognized as decoration in its own right. This led to the achievements of Tiffany and his followers. The lily-pad design borrowed from earlier nineteenth-century bottle glass; the threading and looping typical of New Jersey glasshouses, the peacock blue of Massachusetts pressed glass and the aquamarine of New York glass as well as the shaded glasses of Mount Washington and New England and the forms and surfaces of Eastern and Roman art are the true ancestors of his unique style.

Following a visit to the Paris Exposition in 1878, Tiffany returned to New York and set up a decorating firm. Shortly afterward he established his glass factory with the help of Andrea Boldini from the Venetian firm of Antonio Salviati. Tiffany patented his own iridescent glass called Favrile—far from the first iridescent glass, but it was to be the best. The new furnaces burned down twice, and after the second fire, in 1882, Tiffany moved to the Heidt Glasshouse in Brooklyn where he continued experimenting with iridescence over the next eleven years.

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1. Steuben Aurene blue iridescent vase and basket, signed *Steuben-Aurene*, 6½" and 5½" high respectively. Courtesy, J. Jonathan Joseph Antiques, Boston.
2. Quezal squat decorated vase, 5¼" high. Courtesy, Minna Rosenblatt Ltd., New York.
3. Peachblow shiny finish double-gourd vase made by the Wheeling Glass Company, 7" high. Courtesy, Minna Rosenblatt Limited, New York.
4. New England plated Amberina cruet, 6" high. Courtesy, Minna Rosenblatt Limited, New York.
5. Tiffany brown opaque vase in a bronze holder, 10" high. Courtesy, Lillian Nassau Limited, New York.
6. Tiffany intaglio-carved vase made in Corona, Long Island, 5" high. Courtesy, Minna Rosenblatt Ltd., New York.

Penthouse Relates People and Paintings

An Art Collector's Solution

INTERIOR DESIGN BY BARBARA SCHWARTZ, ASID
PHOTOGRAPHY BY NORMAN MC GRATH

DRIVEN BY A LOVE of modern art and a boundless energy that won't let her rest until every piece and detail of an environment for living fits together and suits the client, interior designer Barbara Schwartz creates interiors where important works of art anchor monochromatic, minimal backgrounds and structure functional living spaces—where light and air, as much as practical furnishings, contribute to an overall feeling of privileged comfort.

An educated and practiced eye for artistic quality and a belief that art is everywhere and doesn't necessarily have to be expensive play a prime role in the look created by the Dexter Studio, the design firm of which Mrs. Schwartz is president. But she and Barbara Ross, the vice-president, leave questions of choice to their clients.

Barbara Schwartz's own Park Avenue penthouse apartment is a perfect example of her own and her studio's style The apartment was selected for its extensive wall space and high ceilings as well as for its openness, unobstructed views and exceptional light and airiness. She and her husband, Eugene M. Schwartz, are undeniably collectors, and collectors whose wide knowledge, enthusiasm and openness as well as diligence in the search for first-rate avant-garde art has enabled them to include dozens of modern masterpieces in the collection. But the problem Mrs. Schwartz faced in designing the apartment was not just how to house an art collection but how to create an ensemble that would also be a home for children, a place to receive friends and an



Monochromatic and simplified furnishings allow the monumental 1968 Philip Wofford abstraction on the Living Room wall to live along with the people who admire it. Swivel chairs by the Pace Collection flank a steel sculpture by Michael Steiner. The large, glass-topped table holds a Lipton metal sculpture.





environment designed for comfort.

This was a very new problem eight years ago when the apartment was first decorated—people simply weren't buying enormous paintings. Barbara Schwartz *was*, and she was buying the best of such painters as Kenneth Noland, Morris Louis, Frank Stella, Hans Hoffman, Milton Avery, Jim Dine, Claes Oldenburg, Lucas Samaras, Andy Warhol and many others. The entrance of the apartment was conceived as a gallery where the work of new artists like Jeffrey Beardsall finds space along with major painters like Ken Noland who commented that his work looks better in a Barbara Schwartz environment than in a museum.

The first rule was clear: preserve and utilize every inch of wall space possible. Furniture was not lined up against the walls; the walls were for paintings. The middle of the room was designated for sculpture and furnishings and—most important—for the comforts of people.

Henry Geldzahler, curator of modern painting at New York's Metropolitan Museum of Art and a close friend of the designer's, sums up the feeling of the apartment perfectly: "I have visited Barbara Schwartz's home several times in big and small gatherings and have always been more aware of the paintings and people than of anything specific in the décor."

The belief that art doesn't have to be expensive and established, that with a trained eye and a feeling for quality great things can be discovered, extends to the use of materials. Inexpensive art can turn out to be great art; inexpensive materials can be used with great elegance. In the dining room a practical white Formica sideboard looks as smart as the sparkling chrome and steel tables, and the bright carnival glass plates get on happily with expensive silver. The simulated pigskin that covers the Breuer chairs around the table is vinyl. There is not only the belief in simple materials, but in materials that are easy to maintain, materials that look ahead to the practicality of the twenty-first century, not back to the opulence of the nineteenth.

Throughout the apartment designed by Barbara Schwartz for herself and her family there is a tranquility that comes from the minimal treatment of décor. Maximum latitude has been given to the ever-changing relationships between people and art. □

ABOVE: A departure from the neutral, the Library also functions with ease as a guest room or before-dinner cocktail area. Painting behind sofa bed is a 1961 Frank Stella; on the far wall is a Kenneth Noland 1959 work. Sculptures by Sol Lewitt and Roger Prince grace the Pace Collection glass-and-steel table. OPPOSITE: Light through Levolor Lorentzen blinds and from a ceiling track illuminates a 1968 John Clem Clarke painting and a 1974 Louise Nevelson sculpture in the Dining Room.



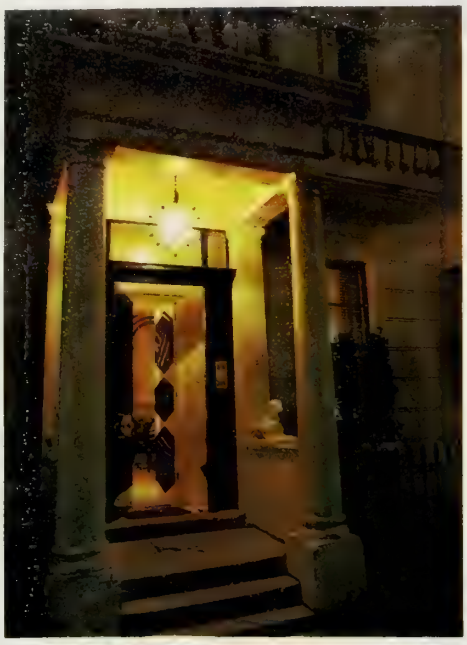


The Master Bedroom maintains a restful balance between low-key décor and tantalizing art. A massive Morris Louis painting faces the 1967 Claes Oldenburg *Fan Motor* above the bed. A 1968 work by John Clem Clarke adorns the wall above a Kittinger desk; another by Robert Indiana fills the remaining space between windows treated with Levolor Lorentzen blinds. Night tables hold sculptures by Roland Gebhardt and Roger Prince.



Byzantine Extravaganza in London

Antony Redmile Dotes on the Grotesque





LESS MAY BE MORE and opulence may not have been entirely fashionable for some time now, but sumptuous, rich materials will always be seductive. "The house laughs bright with silver," is a description by the Roman poet Horace of a house readied for festivity. Persian palaces, the Byzantine court, the palaces of the raj—each brings to mind dreams of walls barnacled with jewels and semiprecious stones, covered with silver, ivory, and mother-of-pearl.

Antony Redmile in London inherits that tradition. His designs for furniture and decorative objects are encrusted with silver, ivory, malachite, cabochon, carnelian and amethyst, and his house is sheer exuberant luxury. "These are my bank balance," he says with a smile.

There are antiques, too, and every one is of the most exciting quality—tables by William Kent, sculpture from Egypt of the Twenty-first Dynasty, Ming vases, an American patchwork quilt, and chairs from the Bauhaus.

"The most successful modern interiors," the designer says, "are an assimilation of objects from all periods, fitted into one environment. If they are of high quality, they are sympathetic."

He respects and is much influenced by the timelessness of all very fine things. The proportions, the shapes, even the humor will endure if the quality is there, and he adheres strictly to certain classical rules.

His own special style is taken very seriously, and deservedly so for he is a very fine designer. His occasional follies, however, do make him vulnerable to criticism from those who would define "serious" in other terms. Antony Redmile recently designed a container for dinner mints that was made from a lacquered human skull. He explained that this skull had been used by Tibetan monks as a begging bowl, therefore it was an antique, an object with the timelessness he seeks so ardently. There is a gentle humor; the rules and logic are his own.

There is a certain logic, or perhaps inevitability, too, in the way he acquired a pet boa constrictor. He had promised to look after it for a friend who was going on holiday and who never claimed it, and so he began to build a cage, a twelve-foot-high chalice shape of silver with an onion dome, the whole inlaid with malachite, set on a silver palm tree and a base of amethysts.

He has both sophisticated common sense and a naive enthusiasm for the fantastic. Many would credit him with decadence, but he does not seek it. His grounding in good solid design is too strong, and he has very clear distinctions in his own mind about the difference between the grotesque and the macabre. He dotes on the former, totally rejects the latter.

He does not decorate entire houses for clients although often (as with the skulls of African animals, replicas in ivory and semiprecious stones, that he did for the presidential palace at Malawi) his contribution is dominant.

"My own house is not a decorator's house. I only wanted a neutral background for the objects I design." Admittedly, the sitting room does have white walls and a white carpet, but the other rooms are highly decorated and could hardly be called "neutral." The bathroom is a glittering cave of tiny mirror tiles on every surface, curved or flat, reflecting and refracting light until

ABOVE LEFT: Painted stone dogs remain alert at the entrance to the typically English townhouse, built circa 1840. A Spanish-style star lamp illuminates the hexagonal zebra-striped panels of the inner door. BELOW LEFT: Children in Lely painting confront the voluptuous form of a 1930s surrealist Living Room chair. OPPOSITE: Mirrored Dining Room wall restates a semispherical antler chandelier and an 18th-century English eagle table.





PHOTOGRAPHY BY MICHAEL BOYS

Mr. Redmile's designs are not the sort of thing that people feel neutral about . . .



the small room seems the very heart of a treasure den.

"I have always thought that a large bathroom is a wonderful luxury. This way I have the suggestion of one."

The bedroom is dominated by a large mural that he painted himself, the classical motif taken from a vase dug up at Paestum. The dining room, too, has a mural which he and a friend painted —a peaceful Italian Renaissance loggia, a dream landscape that "could be Tuscany or it could be Eastbourne," —serene and gentle beyond the arches.

"Originally I had painted heads leering from behind the arches, watching the guests at dinner. This began to seem a bit crowded and so they were painted out." No, this is not a neutral house.

Mr. Redmile's designs are not the sort that people feel neutral about either. The word *perhaps* has probably never been uttered in the shop. Jackie Onassis walked in and couldn't resist sketching everything. (She ordered later.) Cliff Robertson walked in and couldn't resist buying everything. Now the Middle Eastern sheikhs walk in and haggle over the price of everything. Even the English are beginning to appreciate the beauty of his work.

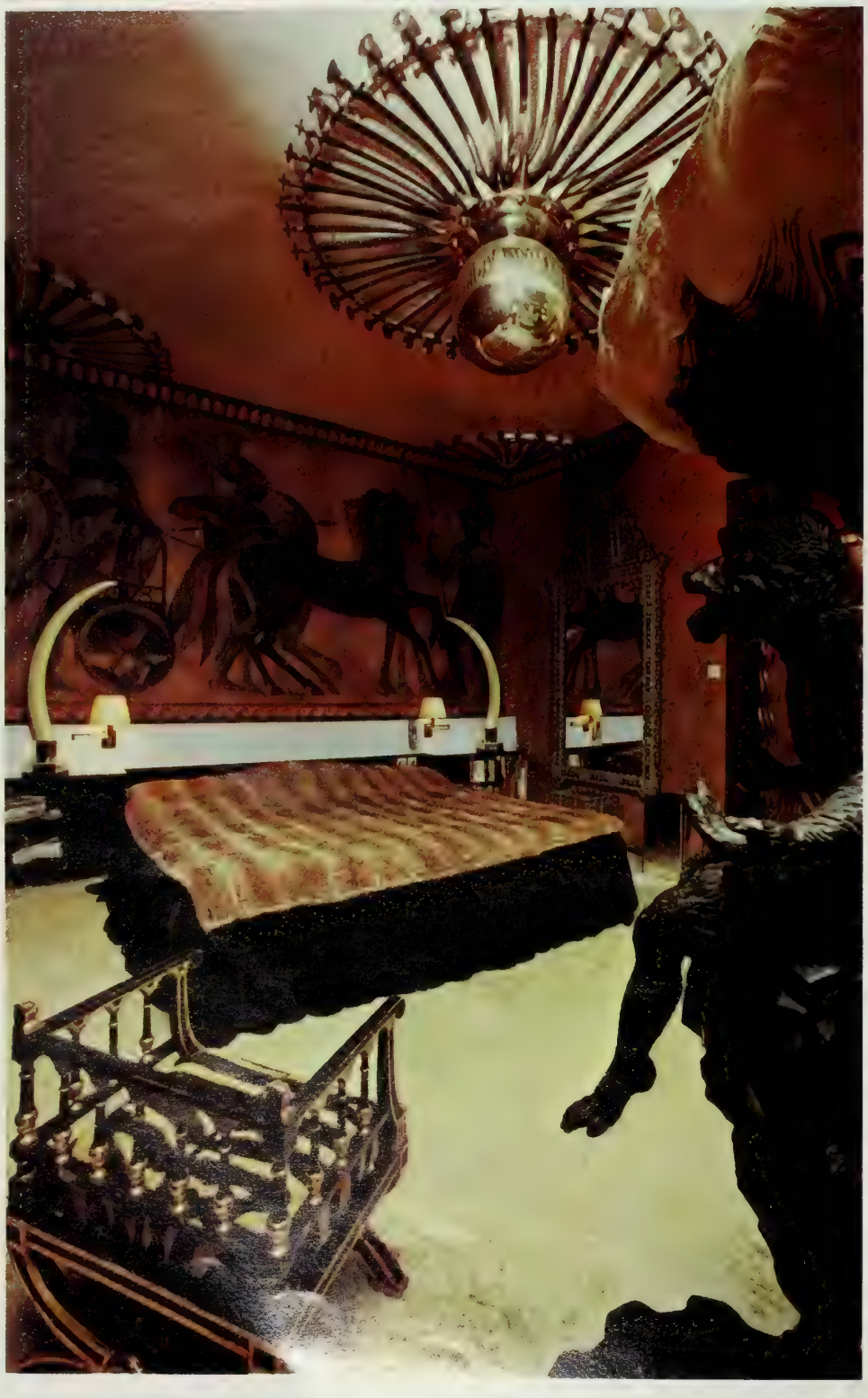
"Horn chandeliers are the sort of thing Grandmama had in the house in Scotland," he points out. "Invariably people threw them out, and now they're wishing they hadn't."

He travels often, seeing people and feeding from the arts of earlier civili-

Living Room typifies the intriguing mix of antique and natural forms with neutral-toned and gleaming modern design elements. ABOVE: Elephant tusks parenthetically embrace a pyramided Japanese skull collection flanked by two Egyptian gods. BELOW: A 16th-century sculpture of Kuanyin, the Chinese goddess of mercy. RIGHT: Fluorescent letter "A" from a 1930s shop sign glows above a shell collection set in a glass-topped, nickel silver table.







His house changes constantly . . . be certain that *anything* is possible.

zations, particularly those of the Far East and Egypt and Mexico. The raw materials he finds at home, mostly from hunting trophies long forgotten in the attics of country houses. He is one of the sponsors of the Preservation of Wildlife Committee and quick to point out that the horns, tusks and furs are all antiques. Pheasant feathers are the pluckings from Harrods's poultry department, and the ostrich eggs are farmed. In his workshop forty men use metal, wood, pottery, seashells and paint to combine antique and modern, producing the furniture, chandeliers, objects that go to decorators and stores everywhere around the entire world.

Caution is forgotten when he has a special exhibition, and fantasy reigns. For example, last Easter in London he made a four-poster bed, the posts being narwhal tusks (the spiral tusk attributed to the legendary unicorn), the canopy of silver set with ostrich eggs. His snake cage was hoisted into the shop, and his own vintage Rolls-Royce was covered in sea shells.

His house, and the objects in it, changes constantly. When he bought it ten years ago it was "a typical lodging house" and many of the things he built then, like a heavy modern wooden staircase, are out of character now.

"I might cover it all with ivory and malachite or I might take it all out and start again." Be certain that *anything* is possible for Antony Redmile. □

ABOVE: Painting in the exotic Guest Bedroom is an enlargement of a Persian miniature, studded with stones and framed by shells. Antique Bokhara fabric provides the backdrop for an 18th-century headboard overlaid with ivory, silver and stones. BELOW: Lamp within a ceramic clamshell in the Master Bedroom casts light on fifty 18th-century Indian sabers surrounding an antique "witch ball." OPPOSITE: Small mirror tiles everywhere in the jewel-box Bathroom glitter from the glow of an elaborate silver and ostrich egg chandelier.





Single Simplicity

INTERIOR DESIGN BY HUNTER AND WHITE
ARCHITECTURE BY HARRY W. SAUNDERS, AIA
LANDSCAPE ARCHITECTURE BY DAVID JONES
PHOTOGRAPHY BY FRITZ TAGGART

MOREY PALMER is a man with flair, firm opinions and an active interest in design. It could not really be otherwise since he owns one of the most admired designer showrooms in Los Angeles. Surely such a man could design a private house for himself. He most certainly could have—but it was something he had no compelling desire to do.

"It was just what I wanted; they skillfully designed the house for informal entertaining and casual comfort."



"I firmly believe in professionalism," he says, seated behind an antique desk in his Melrose Place office. "If I'm spending hard-earned money, I want to spend it wisely. Certainly I have taste and a knowledge of antiques and fabrics and other decorative elements. I have to in my business. But when it comes to interior designing, I want—and naturally need—professional help."

That professional help came from Hunter and White, a design firm which Mr. Palmer had used before and whose owners were old friends of his. Alison Hunter and Betty White have worked together for many years, and they approached the problems of Mr. Palmer's newly acquired Hollywood home with

OPPOSITE: Viewed from the dining balcony, muted tones of the Living Room are accentuated by a richly colored Edward Fields rug. Parquet floor is by Bruce Flooring Company. Sand-blasted shutters by Heinley filter sunlight flooding the room through two-story windows. Iron chandelier and wooden lion sculpture, both from England, are effective antique accessories from Mr. Palmer's extensive collection. ABOVE: A spectacle of city lights glittering in the background enhances pool landscaping by night.

their usual smooth teamwork.

"I like to be comfortable," Morey Palmer told them. "And you know I like to entertain a lot."

Hunter and White understood and moved quickly to the first stages of preparing the design. Along with the architect and landscape designer, they offered Mr. Palmer several entirely different versions of what the finished house might look like. Alison Hunter is a fine artist in addition to being a designer, and it is her custom to draw up detailed floor plans for every project.

"We want the houses we do to represent the client," she and Betty White emphasize. "That is our great responsibility as we see it, and it's the reason we make up several alternate plans."

Above all—and this appealed enormously to Mr. Palmer—they are far more interested in providing comfort and function than in creating some particular look of their own. What he wanted as a single man was a manageable house where he could both relax and entertain extensively—and easily—and indulge in one of his favorite pastimes: cooking.

In fact, the kitchen itself is a monument to the clarity with which Hunter and White understood his needs. It is a sitting room quite as much as it is a functional cooking area.

The result of a careful joint effort between designers, architect and owner is a house that fits like the proverbial old shoe. But an old shoe with considerable style and flair.

"It was just what I wanted," says Mr. Palmer, "and they skillfully designed the house for informal entertaining and casual comfort."

It is deceptively easy to look at the fait accompli and give no thought to the hours and days and months that went into planning and design.

Long experience has taught Hunter and White that the client should be given all options ahead of time—with all possibilities considered, all arrangements studied. Then there are no surprises, no misunderstandings.

Such an approach is refreshing and self-effacing. The house belongs, as it should, to the client and is not conceived as a monument to designer ego. Alison Hunter and Betty White understand their profession with gentle and modest clarity, and their careful planning leads to the one reward they insist upon: a pleased and satisfied client. □





ABOVE: Antique Regency furniture enriched by warm tones of linen fabric by Brunschwig & Fils creates an elegant atmosphere for dining. BELOW: Patchworked Clarence House fabric suggests a country motif for Family Room and Kitchen. OPPOSITE: In the Kitchen antique French copperware and vegetable basket lure the traditional chef. A low bar covered in parquet leaves the two areas open for easy entertaining. Brick floors by Morey Palmer & Associates are reminiscent of old-fashioned large country kitchens.


Milk
Eggs
Bread
Butter
Coffee
Oregano





Tuscan Villa: A Study in Contrast

Maria Benelli Turns Her Back on Period Décor

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

A HUNDRED YEARS AGO Samuel Butler wrote that the Italians carry their past like a millstone around the neck. And the epigram still holds, especially in Tuscany. Not that the Tuscans mind. They are inclined to see their "millstone" as a rampart against a change for the worse. The trouble is that in this part of Italy the Renaissance not only permeates the streets of Florence but the interiors of houses as well. And often there is a generous infusion from the nineteenth century. In an area where conformity is de rigueur nothing could be more welcome than a protest.

Signora Maria Benelli was raised in a stately villa among balustraded gardens and cypress drives which slope along the foothills of the Tuscan Hills of northern Italy.

When Signora Benelli's father presented her with another, and smaller, fifteenth-century villa across the park, she was determined to make a complete break with the past.

"The place was on the point of collapse," she says. "I had it carefully restored by the architect Pier Nicolo Berardi who kept the original structure in mind. But, really, what was the point of perpetuating the antiques and period furniture you find in every large house in Tuscany? I like things to be simple and uncomplicated without all that Italian fuss and elaboration. I wanted originality, and most of all I wanted to open up the house and let the light in. It had to be a house where I could lead three different lives: the large reception rooms downstairs for formal entertaining, upstairs for day-to-day living and a tower where I can be on my own."

It sounds like a tall order for a decorator, but Signora Benelli has an acute eye for form and color. Working with interior designers Marcello Pietrantoni and Carla Venosta, she has created an atmosphere which is not only relaxing but rich with style. Having turned her back on period décor, it was something of an achievement for her to have avoided stressing the contemporary. The large reception room on the entrance floor with its fifteenth-century proportions, original painted ceiling and massive fireplace speaks for itself. It could easily have been a museum piece. But the tall triangular wall sculpture in metal, made especially for Signora Benelli by Lucio del Pezzo and dominating the room, the simple rush mats on the terra-cotta floor and the printed leather stools lead us into the present. Color is highlighted by a set of large blue eighteenth-century Chinese vases with contemporary sofas in the same color and porcelain tables.

Ornamentation is pared to the essential. Even the two tall marble seventeenth-century obelisks next to the glass doors leading to the garden have a spacial function. Some of the guidelines are oriental, and they can be seen in the long vaulted dining room with two golden heraldic Thai dogs on the main wall, McGuire bamboo chairs, and a black lacquer dining table bearing two exquisitely detailed Indian vases against a screen of bare trees.

OPPOSITE: The Loggia exemplifies an uncomplicated originality and open functionality. Twin circles of excavated banquettes, wrapped in carpeting and softened with cushions, ensure an unobstructed view through glass paneling of tile rooftops beyond the interior courtyard. Metal incense burners surround an Art Nouveau vase. ABOVE: Balcony overlooks the Japanese-inspired stone garden.


"I like things to be simple and
uncomplicated without fuss and elaboration."





"I love traveling," says Signora Maria Benelli. "Especially in the Far East. And I don't mind discomfort at all. I once joined a scientific expedition to the Maldive Islands and slept quite happily on the ground. But all that's over now. Today the sense of discovery palls. You find the same hotels the world over, the same crowds of tourists. I'd much rather stay home."

The reason seems obvious enough when she opens the great glass doors of the salon to the Japanese stone garden and the swimming pool designed by landscape architect Pietro Porcinaio as a water garden with high clumps of papyrus and aqua plants. There is scarcely a hint of the underground suite of changing rooms beneath the enclosing hedge of bamboo which separates the house from the large park with its hundreds of varieties of trees teeming with squirrels and blackbirds.

On the loggia floor light and land-

OPPOSITE: Elegant simplicity both in architecture and furnishings characterizes the large entrance-floor Reception Room. The geometry of a 17th-century obelisk and a custom-designed metal wall sculpture by Lucio del Pezzo complement each other. ABOVE: Felt-upholstered Tower Room serves as both an inspiration and isolation point. Oval column contains a staircase leading to a birdsnest view of the delightful Tuscan landscape which surrounds the villa on all sides. BELOW: The Dining Room on the entrance-floor is remarkable for its precision and formality. A vivid Oriental atmosphere is created through the use of golden Thai dogs and lacquered bamboo chairs.







scape stream through the glass panels between the columns of soft gray *pietra serena*, a favorite stone for door and window frames in Tuscany. The shadows shift on distant pine woods, monasteries and villas, and there is no need for many decorative effects beyond tubs of papyrus and handsome metal palm-shaded lamps.

The loggia floor itself is completely self-contained, with a suite of bedrooms and bathrooms predominately white and ample window space to frame the surrounding hills. For small lunches and dinners there is a simple arrangement of kitchen and dining room, the two separated by curving laminated screens. Here the overall sheen of metal fittings and gray stone floor is relieved by several contemporary paintings. It is the one room in the villa which has such paintings, perhaps because the dining room offers no landscape and is devoted to excellent Tuscan cuisine.

1. Dining Room on the Loggia floor, used for casual service, is separated from the kitchen by curving laminated screens. Contemporary painting pleases the eye in lieu of an exterior view. 2. Warm sunlight streams through grillwork doors at Entrance to the villa. Antique well buckets belie the modern atmosphere that awaits the visitor within. 3. An enchanting collection of wrought iron objects occupies étagères in the Study. 4. Sleek steel-sheathing of Bathroom walls, closet doors and fittings restate other appointments. 5. Bedroom exhibits an interesting mix of 16th-century bed and armchairs with a contemporary table, rush matting and simplified architecture.

4



"It had to be a house where I could lead three different lives."

5





A dramatic change of atmosphere is apparent in the tower room at the top of the villa. It is a point of isolation. Too confined in area for furniture, the tall room is entirely upholstered in felt, which is banked steeply up the walls to provide seating space. If the rust tone is insistent, that is because it exactly matches the roof tiles below. The most arresting aspect of the room is the staircase contained in an oval column which leads to a magnificent view of the town, with church domes riding the skyline. And a small window opposite frames an almost mannerist prospect of the surrounding country. The tower gives a feeling of detachment.

"I married young and divorced early," says Signora Benelli. "My daughter is married. I am alone now, and I enjoy living alone."

The words have a strange ring coming from an attractive and intelligent woman in her thirties. But Signora Benelli obviously knows her own mind, and she has taught the Italians that their "millstone" of history can be left behind with no loss of prestige or dignity. All that is necessary is to give the creative imagination full rein. □

A relaxed, contemporary feeling with a Mediterranean quality is evident in another portion of the Loggia, which functions as the main living area. Pots of papyrus contrast with metal palm-shaped lamps, and a Samarkand rug adds warmth to the surrounding stone.

The uncommon luxury car.



In a world that frequently rewards conformity, a world filled with lowest-common denominators, Jaguars have always been strikingly individual cars. It has been Jaguar's philosophy to set automotive trends rather than to follow them.

The present Jaguar XJ Series luxury sedans sum up this legendary Jaguar way of doing things. There are two XJs, the XJ6 and the XJ12.

Both XJs share an uncommon degree of luxury. For example, the dashboard of every XJ Series Jaguar is cut from one piece of burled Belgian walnut. The grain is matched by hand and the wood is finished by hand. The air-conditioning system allows you to set your preferred temperature once, after which it regulates itself, regardless of time or season.

And both XJs move and handle with that uncommon blending of quiet comfort and sports car response that is unique to Jaguar. This is because all four wheels have independent suspension and power disc brakes. And because Jaguars steer with a race-inspired and very precise rack and pinion system.

The only difference is under the hood. And there you may choose between two uncommon power-plants.

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PARIS NOTEBOOK

The Argot of the Hours
By Suzanne Vidor

THE OPENING REMARKS and/or queries directed by American travelers toward a compatriot living in Paris are always, but *always*, financial ones. I marvel at this consistency, and feel that possibly the *French Government Tourist Office* ought to wage some sort of educational campaign to quell the nomad's fears. High-level travel costs just the same as it does in London, Geneva, New York or Beverly Hills. All that "expensive city" propaganda only raises one's hackles in defense of Paris.

Of course it's more expensive than it was, but so is Los Angeles, Chicago, and every other city in this overcivilized world. The big difference with Paris is that it abounds in vistas of incredible beauty and majesty, and has a peculiar charm unequaled by any other metropolis. Whether you are propelled by chauffeur or your own two feet is of minor importance as long as your eyes are carried about, somehow, from one treat to another. There is most assuredly something for everyone. "Costly thy habit(s) as thy purse can buy. . . ."

Even if you have been to Paris several times, find a source of recent information (the French government runneth over with tourist instructions) and bone up on same before you are plunked into that new Aéroport Charles de Gaulle. Stay at the Ritz, dine at Maxim's and Tour d'Argent if you like, but if you are going to whine about the prices why not try a totally different tack?

To find out about small, charming, moderately priced hotels and restaurants in Paris, or anywhere in France for that matter, contact the French Government Tourist Office which has more branches than a banyan tree. Ask your travel agent for the one nearest you. If you have neglected this until you are actually in Paris, hie yourself to their large establishment on the Champs-Elysées, halfway between Avenue George V and the traffic tornado encircling the Arc de Triomphe. The numerous information desks are staffed by resourceful personnel who speak English better than I do. They operate a most compassionate travelers' aid society in a zingy sort of way, and will phone hotels for you, explaining your wishes in sparkling Parisian accents. This works much better than mumbling around in your high school French or, what's often worse, having the illusion you've been understood via some desk clerk's high school English. You will be provided with booklets and pamphlets galore in any language you desire, and you can easily end up learning a lot more than you thought you wanted to know about La Belle France.

Wherever you have made up your mind to go in Paris, there is an overwhelming chance that on that particular day and at that particular time it is closed, out of order, on strike, *en vacances* or something. You must keep all these things in mind at all times and not go dashing off half-cocked like your average crazy American. The French can afford to be calm and philosophical when faced with a locked gate—they simply come back another day. But as another day may find you in another country, give it a little thought beforehand.

continued on page 114

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PARIS NOTEBOOK

continued from page 112

For example, don't plan to arrive late on a Monday with your heart set on spending every waking moment in the flea market (Marché aux Puces) before a Friday departure. The flea market is open only on Saturday, Sunday and Monday; memorize this well, as it is a fascinating treasure hunt on all levels. Monday is a great day for things to be closed, shut, *fermé*; almost all hairdressers, commercial art galleries, street markets, butcher shops, flower markets, even the large department store Les Magasins Réunis, are shut tight. A bad day for a dinner party.

Tuesdays all museums and national monuments are closed, forcing the tourist into churches and parks. If you insist on museum hopping, the Musée Marmottan (specializing in Monet and his contemporaries) is a delight, and a Tuesday

. . . Tout-Paris is always away for le weekend, thank goodness.

haven, since *its* day off is on Monday—just to keep you vigilant and on your toes.

On Wednesdays, children's schools are closed, instead of on Saturdays as in the United States. Occasional restaurants are closed too, such as the lovely Coq Hardi, but at the other end of the spectrum, child-oriented attractions, such as the Jardin d'Acclimatation, are open *only* on Wednesdays and weekends. The Jardin is part zoo, part rides for children, with dolphin and Punch and Judy shows and assorted odd attractions. Even on a medium nice day it's a cheerful and pleasant place to go for lunch and is one of the few places in the Bois de Boulogne that can be reached easily by bus or métro, or even by a dinky little train wending its way through the trees from Porte Maillot. All the children I've ever taken there were over thirty, and all found it a happy antidote to a surfeit of Parisian high life.

Thursdays and Fridays are pretty reasonable days about town, bearing in mind of course the fierce independence with which restaurateurs choose their day to be closed. Often a restaurant will be open for lunch and closed for dinner, or vice versa, for no reason discernible to you, so inquire *always*. Repasts in France are treated with much more thought and respect than in the United States and the proprietor will understand you much better if you make a reservation—whether the place is world famous or some obscure hideaway.

Saturdays you just have to figure out for yourself. Things are closed and unclosed according to season, location and exclusivity. The fancier hairdressers are inclined to close on the premise that their clients are all at their country estates but the more modest salons are humming. You might find galleries, antiques shops and even restaurants closed for this same weekend reasoning. This might be a good place to remind you that from twelve-thirty to three or four o'clock many, many small shops, art galleries and whatnots are very likely to be closed. In the United States I am geared to do homework of one sort or another all morning, and then cope with the outside world. Indulging in that timing here in Paris has you facing the marts of trade just as all the doors clang shut in your face not to open again until 15 or 16 (3 or 4

continued on page 11



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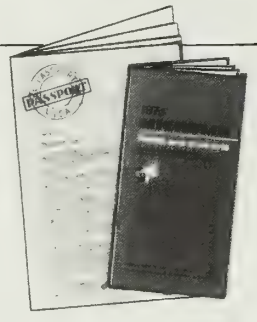
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PARIS NOTEBOOK

continued from page 114

en Anglais.) This is apt to lead to long, winy lunches and ten pounds of overweight, so you might want to program yourself accordingly.

Sunday morning seems to be a traditional time for the vast colorful hullaballoo of the neighborhood street market. Each Parisian is positive that the street market in his particular *quartier* is the best in the city, so we will avoid any comparative evaluations. The color and the variety of animal, vegetable, flora and fauna, to say nothing of Homo sapiens, staggers the eye and the ear. The carnival atmosphere with the vegetable seller's side-show barker spiel extolling the virtues of a head of lettuce set the mind a-reeling so that one is inclined to forget what one came for and be caught up in the pageantry. I can go out for milk and come back with an assortment fit

The maître d'hôtel . . . politely declined a tip.

for Henry the Eighth . . . Louis the Fourteenth?

At thirteen hours sharp this world all vanishes and nothing whatever is open in the afternoon. Well, almost nothing; les Drug Stores apparently never close, but are suitable for survival purposes only. They are always wildly crowded and have seemingly endless supplies of everything including food, to be consumed there or elsewhere. It looks a little bit like plastic stage-set party food, but I think it must be real.

So on a recent Sunday, when I had the pleasure of lunching at a restaurant that has the air of being a vacation spot in the middle of the city, it became my current favorite place. It's a barge-houseboat moored on the right bank in the middle of a Paris postcard, between the Pont des Invalides and the most elaborate bridge, Pont Alexandre III. This floating restaurant, run by the Touring Club de France, has conference rooms below, one large enough to show films, and an open deck above, enticing one to cocktail gatherings on the Seine. The problem is that it has been raining almost daily ever since I can remember, so these fêtes have not been taking place lately. Also, this dreamboat is closed, *naturellement*, for the month of August, as is every respectable corner of Paris.

Last Sunday lunch there was a fairly sparse crowd, as le Tout-Paris is always away for *le weekend*, thank goodness. Being a sort of Sunday-with-the-grandparents type of place, there were several munchkins of varying sizes and genders and colors of overalls, with round pink cheeks and awed looks as the freight barges chugged by within a few feet of the large windows. The dining room is inclined to rock slightly if a *bateau mouche* comes too close. There was also food and drink, well prepared and hospitably served at reasonable prices, and a cheerful profusion of fresh flowers. The maître d'hôtel, as welcoming as a host in his own home, politely declined a tip offered in gratitude for his thoughtful attentions . . . and that's news, indeed. Pester your French friends to take you there, or if you're going to wander about France at all, join the touring club yourself; roughly on the order of joining an automobile club in the United States.

Upon reflection we should perhaps let this whole restaurant matter fade. It's so pleasantly uncrowded and perfect. . . .□



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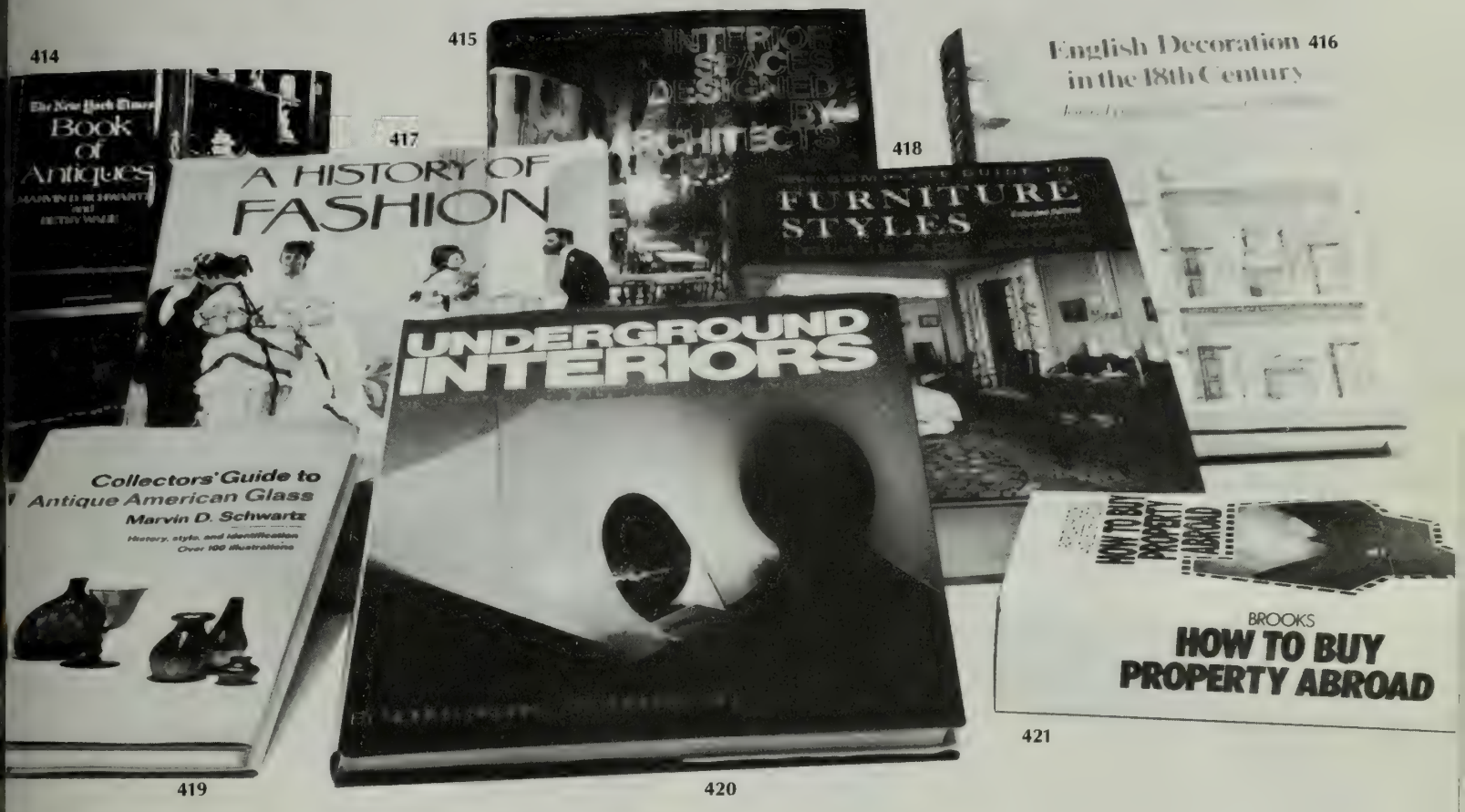
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PEOPLE ARE THE ISSUE

Two or three times a year we forage through New York tasting the best of the Big Apple. One morsel from our most recent visit is the apartment of Lee Radziwill. We found her charming, casual and articulate. Probably more so than we, between rounds of scouting meetings and parties. One night interior designer Angelo Donghia baked bread, made pasta and did something fabulous and fishy for about fifteen people. And fashion designer Pauline Trigère made her own pâté to start a many-coursed dinner for more than twenty. Then there was a superb luncheon with Mrs. Archibald Brown, one of the legendary ladies of the design world, who mixed a wicked pitcher of daiquiris. Next, feeling a bit like a Strasbourg goose, we went on to a cocktail reception for the Beautiful People at the home of designer Betty Sherrill of McMillen. We took notes at all the dinner and cocktail gatherings, which had a sobering effect as well as the dramatic results you see in these pages—thanks to the many people who are, indeed, the issue.

Paige Rense

Editor-in-Chief

Paris Antiquaire Blends Home and Gallery in Garden Setting

By Philippe Jullian



Hagnauer

Jean Pierre Hagnauer is a familiar figure around the *George V* in Paris. One of that great city's top antiques dealers, he helps to organize the prestigious antiques show held at the hotel every two years. He began his career as a businessman, but after World War II he became fascinated with interior design. His personal preference is for Louis XVI furniture, and for twenty years he has shown the finest examples of it in the gallery under the apartment on the rue de Seine where he and his elegant, gracious wife Jacqueline live. At one time the Hagnauers owned a vineyard near Bordeaux, and now they have a charming country house in the Provence area. **Page 46.**

Manhattan Tower Contemporary Embraces City Views



Merle

The list of Florida/Manhattan commuters grows rapidly. Bud Merle journeys regularly between his Florida residence and his small, sleek New York apartment. Though most of his work consists of houses and condominiums in Florida, the designer doesn't seem to experience cultural shock in New York. "People come to me after having seen my work," he says. "They know what to expect—a sense of warmth and color combined with great ease in maintenance." He seems to understand ease. Once he finished a Fort Lauderdale house in two weeks. And it was *totally* finished—right down to candy in the candy dishes and that day's newspaper on the table. **Page 54.**

Design Dialogue Explored



Wayne and Doktor

Burt Wayne and John Doktor follow the great French tradition of "living above the store." They have one of those super time-saving arrangements in which office and apartment are in the same New York building. Their office has a genial air of "work in progress"—with a mix of furniture, piles of fabric swatches and art objects from many different periods balanced precariously all over the room. But in the midst of the jumble solid thinking and clear decision-making are combined to achieve professionalism. We came to the conclusion that a trip through a designer's studio can be endlessly fascinating and rewarding. **Page 60.**

A Flair for Living

By Rosemary Kent



Metzger

Breathes there an interior designer who hasn't said, in one interview or another, "I don't settle or compromise when I'm doing a job for a client"? And, too often, compromise follows. It's the name of the game. But Robert Metzger did not compromise when he got around to "doing" his own apartment on New York's Central Park West. The result is the very personal statement of his philosophy and particular enthusiasms. Above all, it is a search for easy comfort and all those things which conspire to please the eye. **Page 36.**

Caribbean Adventure



GENE DENNIS

LeTulle

What was rancher, builder, architect Sam LeTulle—who recently completed a super-posh 500-room hotel in Montego Bay, Jamaica—doing at that barn in Connecticut? Turning it into a country house, that's what. A world traveler, the designer is a study in perpetual motion: now he's entertaining in his Sutton Place townhouse overlooking the East River, then he's off to Connecticut to his very special barn and next in a plane bound for Jamaica to see to final details on his hotel. In the midst of these many travels Mr. LeTulle also found time to design—in a bravura demonstration of versatility—both the exterior and the interior of the house on Paradise Island in the Caribbean. **Page 42.**



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PEOPLE ARE THE ISSUE

When a "designing" woman, Jill Kurtin, meets an eligible bachelor, something is bound to happen. In this case, it was entirely professional. Ms. Kurtin created a very personal setting for a personable gentleman and turned what had been a bachelor's house into a home. Naturally the house retained the charm of its country setting in Beverly Hills, but Ms. Kurtin succeeded in bringing that charm inside and transforming a somewhat impersonal interior into an appealing statement with, not the designer's, but the owner's signature on it. Some designers are inclined to overpower their clients. This was not Ms. Kurtin's way. **Page 70.**

A Country Feeling in Beverly Hills
By Robert Bartlett Haas



Kurtin

Too often the houses of celebrities are disappointing. But peripatetic Lee Radziwill, picking up the threads of life in New York after nearly twenty years in England, has achieved something quite special in her Fifth Avenue duplex. It is a distillation of Europe and America assembled in Manhattan. The art she has collected over the years represents many different periods and many different styles, ranging from the work of nineteenth-century English painters to the contemporary graphics of Andy Warhol. Lee Radziwill finds New York a perfect setting, not only for an eclectic mix of art, but for a fascinating mix of people as well. It is a city of excitement and endless possibility. "I'd rather be frantic here," she says, "than calm —and bored—anywhere else." **Page 74.**

Architectural Digest Visits Lee Radziwill
By Peter Carlsen



COURTESY OF MCCALL'S

Radziwill

Barbara Schwartz is not only an interior designer at Dexter Studio, which she runs with Barbara Ross; she is on advisory committees for almost all the major museums in New York City. Recently she helped organize a special exhibition, the "Merce Cunningham Portfolio." Mrs. Schwartz and her husband Eugene are major collectors of modern painting. Their penthouse is as much a background for art as it is a home, but Barbara Schwartz spends a good deal of time giving parties and receptions for painters, sculptors, musicians, museum curators—for all those who share her many enthusiasms. **Page 86.**

Penthouse Relates People and Paintings
By Stephen Spector



Schwartz

Byzantine Extravaganza in London
By Elizabeth Lambert



Redmile

In austere times there's nothing like a touch of Byzantine experience to make the world seem more interesting. In London, Georgian and early Victorian terrace houses have a remarkable capacity for versatility—and for the Byzantine feeling. Similar floor plans and exteriors can produce very different interiors. Approaching designer J. Antony Redmile's own terrace house, we knew—although it looked like others in the row—that anything was possible behind the conventional front door. We weren't disappointed. The house is another world, a treasure den of almost unreal sumptuousness. But Mr. Redmile's quiet and gentle hospitality was real enough, his easy smile belying the images of eccentricity. He is a romantic in an age of realism. **Page 92.**

Single Simplicity



Hunter and White



Partners Betty White and Alison Hunter arrived in Los Angeles with reputations already solid. They had studied and worked in New York, and Ms. Hunter had also studied and worked in England. Both of them had been part of the coterie affiliated with Hattie Carnegie. Formerly fashion designers, they both retain their interest in comfort and suitability. For this reason they prepare careful and detailed floorplans. Some designers are content to go off on tangents, with a vague sketch in hand and a few dimensions in mind. Happily, this is not the way Hunter and White approach their many projects. **Page 98.**

Tuscan Villa: A Study in Contrast
By Adrian Cook

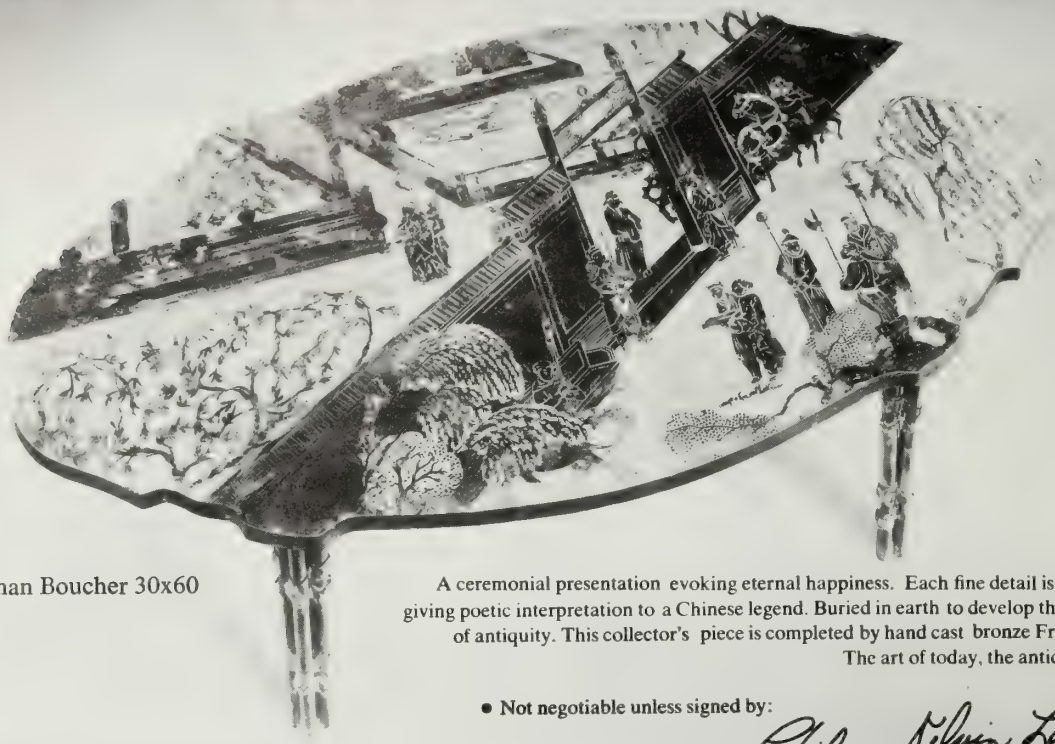


Benelli

In her fifteenth-century villa in the heart of Tuscany Maria Benelli has performed an operation tantamount to squaring the circle. Weary of the "museum" residences which abound in her part of the world and spurred on by a passionate sense of decoration, Signora Benelli created contemporary interiors reflecting three entirely different modes of living. In Italy this sort of thing is like playing with fire and elicits howls of protest from the traditionalists. But not this time. With assistance from designers Carla Venosta and Marcello Pietrantoni the 400-year gap between Renaissance exterior and 1970s interior has been firmly bridged. **Page 102.**


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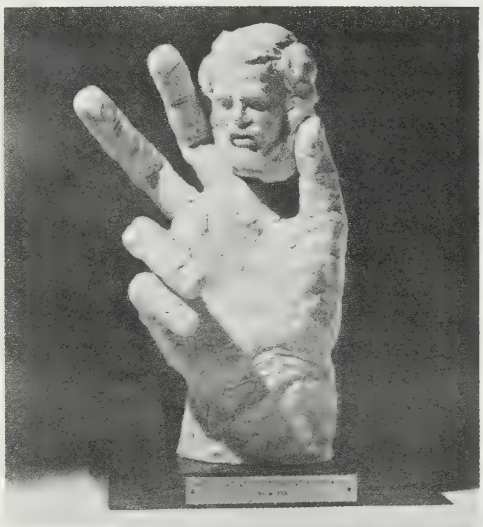
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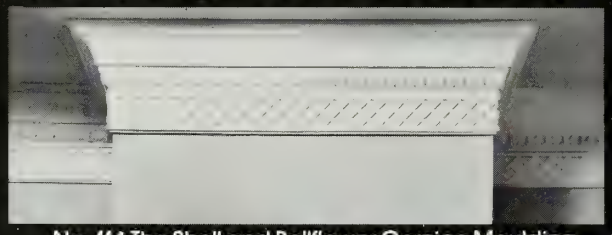
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 continued from page 69

Epoque, the gallant fashion, the cultivated wit of some exclusive salon of the Faubourg Saint-Germain.

The trappings and backgrounds of portraits often set up a strong sense of milieu. In David Hockney's *Portrait of David Webster* the sitter is coldly indifferent to the empty background, the lonesome tulips. The lighting is flat, icily arrogant, dry. Has the subject of Hockney's painting an enviable, unwanted wealth of social overtones or a pitiful lack of them? This is a puzzle left to us. The background of the painting is completely noncommittal, appropriate to experiences in a modern city. It reflects the emotional poverty, the spiritual grayness, the boredom of a genteel world acting out its social rituals in a frozen *tableau vivant,* urbane, baldly impersonal, cynical. The painting has an uncomfortable classicism, an icy



LEFT: Joyce Treiman, *Portrait of Ken.* Oil on canvas. Courtesy, Adele Bednarz Galleries, Los Angeles. RIGHT: Audrey Flack, *Self-Portrait.* Acrylic on canvas. Courtesy, Louis K. Meisel Gallery, New York.

paralysis as firm as the neoclassicism of the early nineteenth century. The subject seems doomed never to escape identification with his surroundings.

Don Bachardy, already justly admired for his remarkable line-drawing portraits, here shows an untitled portrait in watercolor. The shorthand quiver of his line persists, now with the assistance of color, in presenting a freshly alive, taut, electric subject. Barchardy puts down both line and color with a surety and facility that, were they not so discreet, would surely be a sign of virtuosity.

Artists often achieve a likeness in portraits in terms remote from slick rendering techniques. Aaron Shikler, in his Portrait of *Jacqueline Kennedy,* uses allusive color, symbolic and almost abstract shapes to present his subject. This he does certainly with greater strength than is evident in any news photograph of the familiar figure. The subject is relaxed, introspective, a crisp, sophisticated shape with black and white accents, posed against a vibrant red ground. Such elegant economies are all that need be said to bring life to the mood and character, the personal ambience of the sitter.

Conversely, Aaron Shikler, in *Caroline and John,* interprets

his subjects with considerable impressionism, a half-realism that seems to emanate from the characters of his sitters. The children pose against a warm, familiar, domestic background, in a haze of "impressionist" surroundings. There is a certain indeterminate quality about the painting, itself highly suggestive of the as yet amorphous, indecisive nature of children.

Comparing portraits may not be fair, but it does raise an interesting although perhaps impertinent question regarding their essence. What are portraits for?

The James Wyeth *Portrait of Andrew Wyeth* fills the canvas



Claudio Bravo, *In the Studio, 1974.*
Oil on canvas. Courtesy, Staempfli Gallery, New York.

with its subject. There is an immediacy of presence, a direct contact with a strong personality that at first overwhelms all other considerations. The very massiveness of the figure infers a monumental timelessness.

On the other hand, the Joyce Treiman *Portrait of Ken* surprises the subject in an attitude and circumstances that suggest a moment caught out of time.

The Wyeth and Treiman portraits both pose the dilemma that seems always to confront the painter. Is the portrait to be a memorial, a record of a unique personality at its finest hour? A stay of mortality? Or is it to be an assembly of painter's notes and comments on the attitudes, the gestures, the moods, the persistencies and errata of character, the virtues and vagaries of humans that are the constant delight and despair not only of artists but of us all? □



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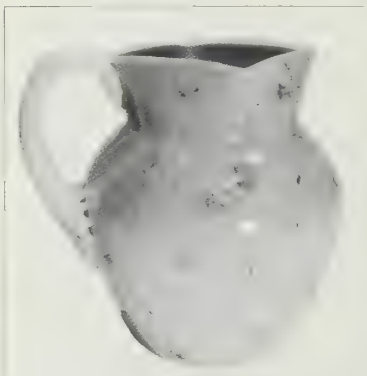
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Then, in 1893, he called upon Arthur J. Nash, the inventor of Vasa Murrhina and master artisan at Thomas Webb in Stourbridge, to come to America. Together they set up the Tiffany Glass Company at Corona, Long Island. Nash brought with him the formulas and decorating techniques of the renowned Webb factories, and his influence on Tiffany and American glass cannot be overestimated. Nash's technique for producing gold and colored lusters on glass combined with Tiffany's unique taste and knowledge of style as well as his vast technical knowledge produced one masterpiece of art glass after another. The entire first year's production went to museums: thirty-eight pieces to the Smithsonian, fifty to the Musée des Arts Décoratifs in Paris, twenty-three to the Imperial Museum in Tokyo and fifty-six to the Metropolitan in New York. By 1896 Favrile glass was sold at Tiffany's shops in New York and London and at his affiliate



New England Agata pitcher, 6" high. Courtesy, Minna Rosenblatt Ltd., New York.

Samuel Bing's influential Maison de l'Art Nouveau in Paris. No modern home on either side of the Atlantic with claims to taste could be without a piece of Favrile.

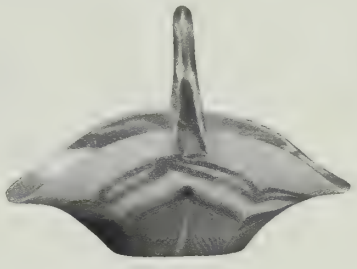
Tiffany made objects befitting the times: iridescent vases of free-form gold and silver glass, brilliant peacock blue and fiery red pieces with flowing shapes like flowers and the swan-neck curves of Persian perfume sprinklers, vases like corroded Roman jugs and iridescent flows of lava, with intricate peacock-feather designs, blown into the glass itself, pieces resembling faceted agate and marble, drinking glasses of iridescent gold, leaded glass lampshades and windows of wisteria, spiderwebs, dragonflies and flowers. Sadly, this magical blossoming of Tiffany's genius ended around 1900. With the new century, Tiffany turned his attention away from glass. In a burst of energy he had almost singlehandedly raised art glass to a fine art of international renown and influence.

What followed was predictable: Tiffany had a number of imitators and followers at home and abroad. None of their work equaled his, although the Union Glass Company of Somerville, Massachusetts turned out a line of art glass during the 1890s called Kew Blas (an anagram of their manager's name) that was of good quality and design.

When Tiffany stopped designing glass around 1900, one of his master craftsmen, Martin Bach, left the firm and founded the Quezal Art Glass and Decorating Company in Brooklyn, which had a small and excellent production very similar to Favrile. Bach took several other blowers from Tiffany with him to his new factory so it was no surprise that

the productions of Quezal were at first almost identical with those of the parent factory. Bach eventually attracted one of the other most gifted glassmakers in America, Emil J. Larson, who had come from Sweden and worked with Victor Durand at the Vineland Flint Glass Works in New Jersey. With Larson, Durand also produced some remarkably beautiful stemware with white, featherlike loopings in transparent green or yellow bodies. But the flowing organic forms of art glass were stiffening. Larson's move to Quezal joined his talents with those of Bach, and together they made pieces of extraordinary technical virtuosity, but their aesthetics were those of the brilliant artisan uninformed by Tiffany's poetic genius.

The doors were open to the twentieth century, and in the glare of electric lighting and sun streaming through plate-glass windows, the bejeweled chimeras vanished and the fragile, exotic gardens filled with peacocks and ibises, creepers and



Quezal basket with handles, and feather decoration, 4½" high. Courtesy, Minna Rosenblatt Ltd., New York.

hybrid flowers withered and died. A new master came to take over as leader of the American art glass industry. His name was Frederick Carder and, like Arthur Nash, he came from Thomas Webb & Sons in Stourbridge where he had been head designer under John Northwood, a glassmaker who, in the 1870s, had revived the ancient art of cameo glass. He had worked with Nash in England and helped to perfect iridescence at Webb. At Northwood's death in 1902 he came to New York and the next year founded the Steuben Glass Works which immediately began to produce a line of glass called Aurene, with shapes of gold or blue iridescence quite similar to Tiffany's Favrile. But Tiffany and Nash were the masters of their art. Carder's gold iridescence was more metallic and harsher than Tiffany's and lacked its richness; his peacock blues were colder and less vibrant, and his forms had a neoclassical stiffness.

His heart was undoubtedly not in imitating Tiffany. His mentor had been Northwood, the man who had copied the famous Portland vase in the British Museum in cameo glass and had later spent four to six years to complete a second cameo piece (known as the Pegasus Vase, now in the Smithsonian) for the Paris Exposition of 1878—a display which Tiffany must have seen at the exposition and which he must have found totally unimpressive. Northwood and Carder had turned for inspiration to the classic, pure ancient art enshrined in the British Museum. Tiffany had turned to the exotica of the Victoria and Albert Museum's Eastern collections.

Tiffany, the magician and dreamer, retired and Carder replaced him bringing American art glass back to its senses while restoring strictness, order, sobriety and good taste appropriate to the twentieth century. □

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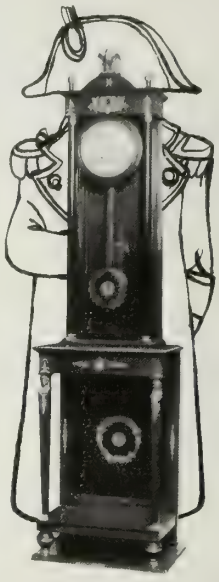
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PREVIEWS

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Art Déco Apartment in Manhattan eclipses the logic of time/space for a stunning reality of its own.

Gardens of Lurline Matson Roth, grande dame of San Francisco, bloom with world-famous grandeur—at one with her glittering "Filoli" estate.

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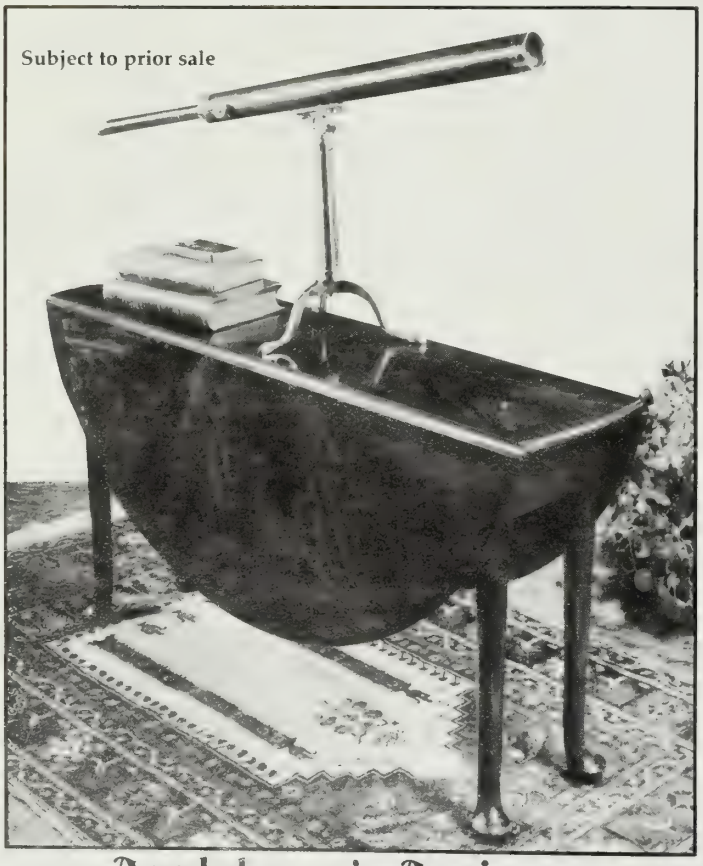
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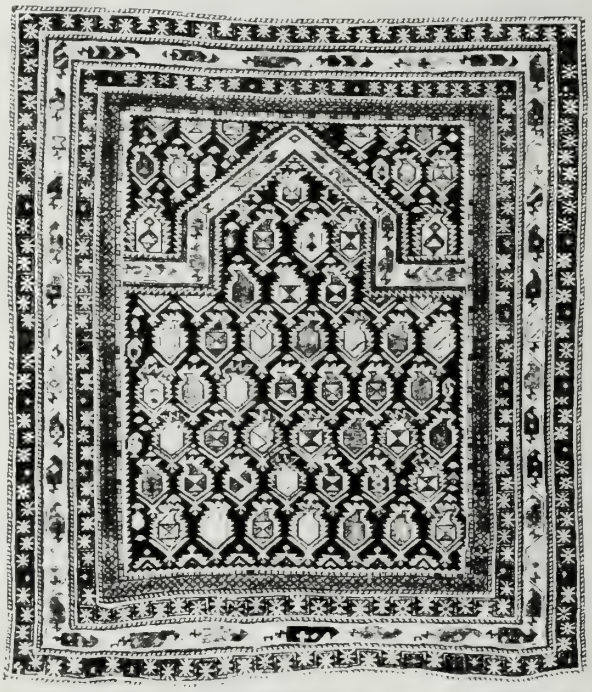
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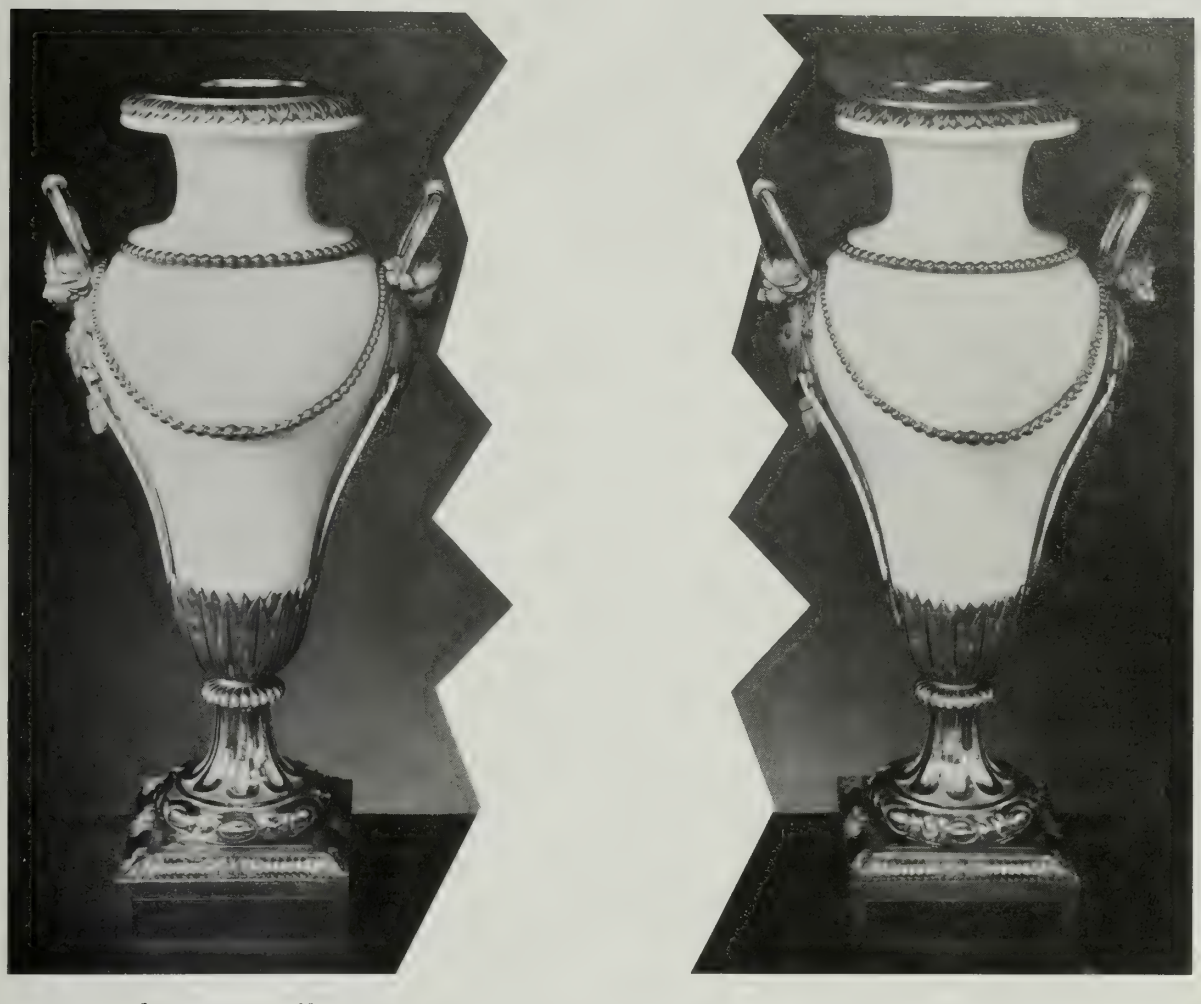


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Are You Opting In or Out?— Understanding the Options Market

By Eliot Janeway

IF ANY SINGLE WORD in the money dictionary is suggestive of something for nothing, options is. The incidental circumstance that just about the entire managerial class got burned banking on options over the last 10 years—and on borrowing at the banks to carry them—is no deterrent to the enthusiasm over the new option game revving up stock speculation now.

Trading options in stocks is a hot tip around brokers' boardrooms. That's one good reason they've been filling up lately. It beats working at what makes the market tick, and its lure is a surer thing than rolling the bones at Las Vegas.

Speculative jitterbugging apart, the option market in stock trading has added a significant new margin of activity to the traffic on the floor of the New York Stock Exchange. All old Wall Street hands agree that the numbers represented by the volume of shares traded to make good on bets placed at the option window are big enough to matter.

Theorizing about the presumed social utility of this trading vehicle is irrelevant to the problem it is creating. It's a case of the count being more important than the comment. Statements have been forthcoming explaining that the new options market in stocks is not producing big enough distortions of traditional patterns of performance to worry about. But the very pressure for explanations may work out as a refutation for their rationale. Two new high-risk market forces have been unleashed by the new option market.

The first is being provided by the hotshot market followers. They have some money and want lots of action. They are not numerous enough and their buying power is not formidable enough to end a selling panic or to start a buying panic. As market followers, however, they and their money constitute a feisty group. Once the institutions triggered the buying panic, they added froth to the foam.

The option market gave the hotshot public a new chance to bid stocks up and still buy them cheaply. There's an old word for the route they took: margins. It's loaded with scary implications of what went wrong in 1929. The great bull market of the postwar era built confidence as it gathered momentum. Of course, this confidence was based on the safeguard the market offered: that hard "stay-put" money was building solid investment foundations under it.

But 1975's new generation of option players have thrown this caution to the winds. They have neutralized the safeguard offered by hard-cash buying of stocks, and have built a new dimension of risk into market trading. Before they did, the blood-chilling experience of 1973 through 1974 demonstrated

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that there's no market phenomenon as risky as big institutional market players hell-bent to out-trade each other in the absence of an investment-minded retail public willing and able to absorb blocks distributed by portfolio managers.

The option players have a hunting license to play the market on 10 percent margins and they are making the most of it. The end run they are engineering around the vaunted safeguards of the investment market we have known is turning the clock back to 1929, although the investment fundamentals relied on to support the market are in a more advanced stage of deterioration than any of the troubles that were expected in 1929.

They are guided by a sure and seasoned instinct: to make book against the amateur gamblers . . .

True, in one important respect buying options on a 10 percent margin invites less trouble for the speculator than the wild old woolly rules did. Then, lenders on stock who were buying on dangerously thin margins had recourse to their borrowers. Margin calls punctuated the howls of distress that orchestrated the crash. Today's option buyers enjoy the protection of operating free to tear up their tickets at the window—exactly as if they were playing the horses, which is almost what they are doing. If and as they lose their bets, all they need lose is their betting money. Of course they also lose their dividends—not that investment income is a consideration to these gambling buffs.

The second such high-risk market force unleashed by the new option market centers around the professional wholesalers of stocks—primarily the specialists. Normally they are the most conservative balance wheels at work in the market, always content to settle for slim pickings and always ready to go against the presiding current on the floor. They are guided by a sure and seasoned instinct: to make book against the high-throwing amateur gamblers exactly as the "house" does in gambling casinos.

Their reaction to the spectacle of the stock-chasing hotshots churning options on 10 percent margin has been to build a big, new short position against the most volatile stocks on the board. A rise in the short position of any group of stocks forecasts an upward move for it; shorts are driven to cover.

Last January to February's rally came under double jeopardy just when it became most top-heavy. Short covering by the professional wholesalers can make it still more so. Margin dropping by amateur speculators can knock the props out from under it. □

Subscribers interested in receiving Mr. Janeway's guidelines to particular problems are invited to address their queries to him care of ADDENDA Investing, Architectural Digest, 5900 Wilshire Blvd., Los Angeles, Ca. 90036.

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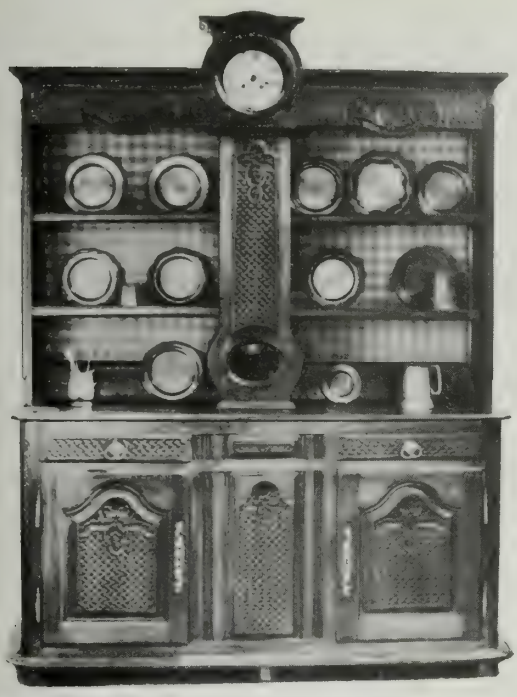
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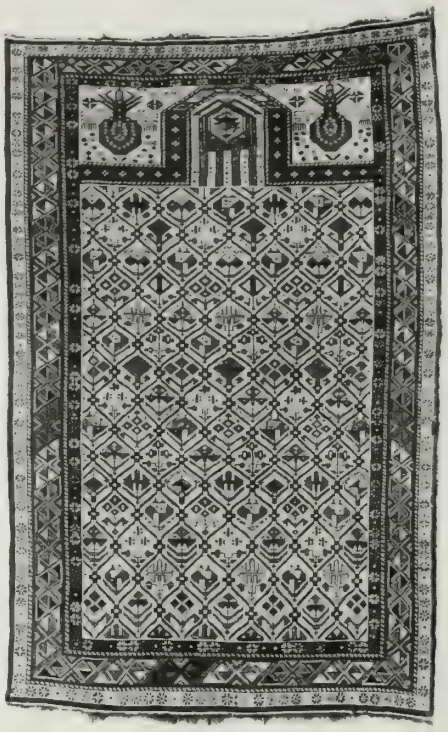
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ANTIQUES

Gourmet Gallery Hopping—
The Idea Is City, the Technique Is Country

By John Lincoln

MUCH OF WHAT WE ONCE CONSIDERED to be serious lapses in taste have now become accepted styles that are quite taken for granted. Articles formerly chosen to "match" are now more often selected individually for their unique and singular qualities. As with scuffed Gucci loafers with tarnished metal trim, the discrepancy between city chic and country chic is no longer irreconcilable since the two have become so intertwined in our ways of thinking and seeing. No longer is the flowered-hat-gingham-dress-barefoot look viewed with a patronizing nudge of the elbow; the beaded Norell or chiffon Galanos or jersey Halston is oftentimes laid out in a city bedroom on a bed covered with a country quilt.

Speirs & Paanakker, 915 North La Cienega Boulevard in Los Angeles, has a Louis XVI chest of drawers, 51 inches long by 24 inches deep by 32 inches high, made in Provence but appearing to ape its city-manufactured cousin. The contours of the chest are simple, with straight lines, somewhat rounded edges, a projecting center and slightly tapered legs. A linear banding of darker wood decorates the top edging, with an inlaid star pattern in the center. Although the chest front gives the illusion of having three long drawers, the top "drawer" is actually two smaller drawers flanking a larger one in the center. Each is ornamented with marquetry patterns: On the top center drawer, a scene of a lady in full pannier with hat, gun and leaping dog, shooting a stag in a landscape is set down in unsophisticated patterns of lines and shapes with colored woods, creating a two-dimensional picture. On one of the smaller side drawers is a pattern of a house with another jumping dog, and a tree and rabbit decorate the surface of the other drawer. Two bottom drawers share a central motif of musical instruments in a circular medallion, flanked by two flat, neoclassical urn shapes that are crowned by a small flame finials. The designer's choices of warm-toned, polished woods and marquetry scenes has created a sophisticated idea executed in pure country-craftsman style. All this can be polished off with a check for $4,500.

In the informality and quietude of summer evenings, you may be faced with the need to serve a simple at-home supper —one of those black-tie, easy silk, comfortable and paler, less important jewels from the bank safe, sit-down kinds for twelve. *Colby Antiques,* 149 Avenida Del Mar in San Clemente, has a simple, refreshing solution to table-setting: a dozen Empire Sèvres service plates that would enhance any table embellished with garlands of fresh garden flowers.

The glaze on the porcelain body of the plate is a clear and beautiful white; the border is an overlay of linear basketwork in rich Empire green, edged with a raised relief of a gold laurel wreath. Where the wide Empire-green lines intersect each other in very small white diamond shapes, there are tiny sculpted gold reliefs. Upon closer investigation, the reliefs emerge as neoclassical motifs, symbols of power, love and style adopted by First Empire designers: the initials N

continued on page 17



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ANTIQUES

continued from page 15

and J, for Napoleon and Josephine, with coronets and small festoons of drapery, lyres, eagles, urns and cornucopia. Twelve plates are only $1,800 and could add beauty, color and romance to any summer, or even winter, table.

A table to sit at and chairs to sit on are usually also considered necessities. *The Blue Swan Gallery,* 2332 Market Street in San Francisco, has a dining table and three pairs of Louis Májorelle side chairs. Májorelle was the French Art Nouveau cabinetmaker known for his designs based on plants and flowers. The table, rectangular in shape, seats six. The carcass is of walnut inlaid with various other woods to create an artichoke cross-section design on the top, with the differences in the grains and colors creating a circular pattern of rich darks and lights. The motif is completed on the apron of

. . . very naturalistic in design and in their price of $6,500—en suite, naturally.

the table, inlaid in a pattern of artichoke leaves and whole artichoke shapes. A great sense of fantasy permeates the entire cheerful and pleasant creation.

The three pairs of chairs are very similar in scale and intent, although they are not of identical design. Small in size, they have delicate legs and slightly shaped frames. The backs of one pair have a cut-out circular shape surrounding a maple-leaf form. Another pair has a delicate frame with a stylized center splat inlaid with sunflower patterns.

The last two chairs have delicate backs with three intersecting ribs connecting to a panel in the lower section. This panel is ornamented with a design of passion flowers and a spray of leaves. The six chairs are very naturalistic in design concept and in their price of $6,500—*en suite,* naturally.

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The screen sits on low metal-encased legs. Its back is decorated with gold brush drawings of birds, flowers and branches. The front bejeweled surface is heavy and rich, but sparse in the placement of the designs. The price isn't as sparse as the design—it's $15,000. □



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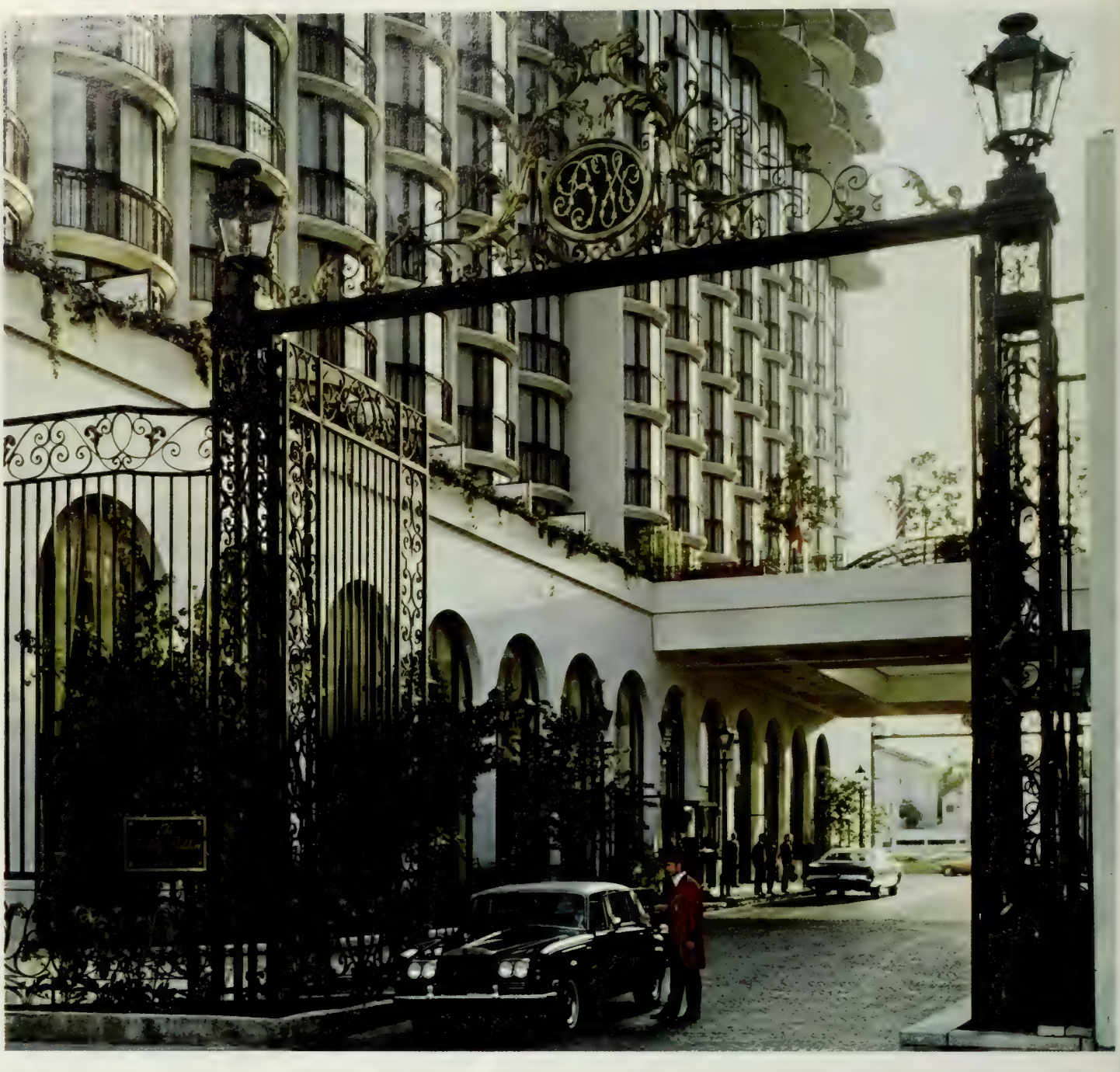
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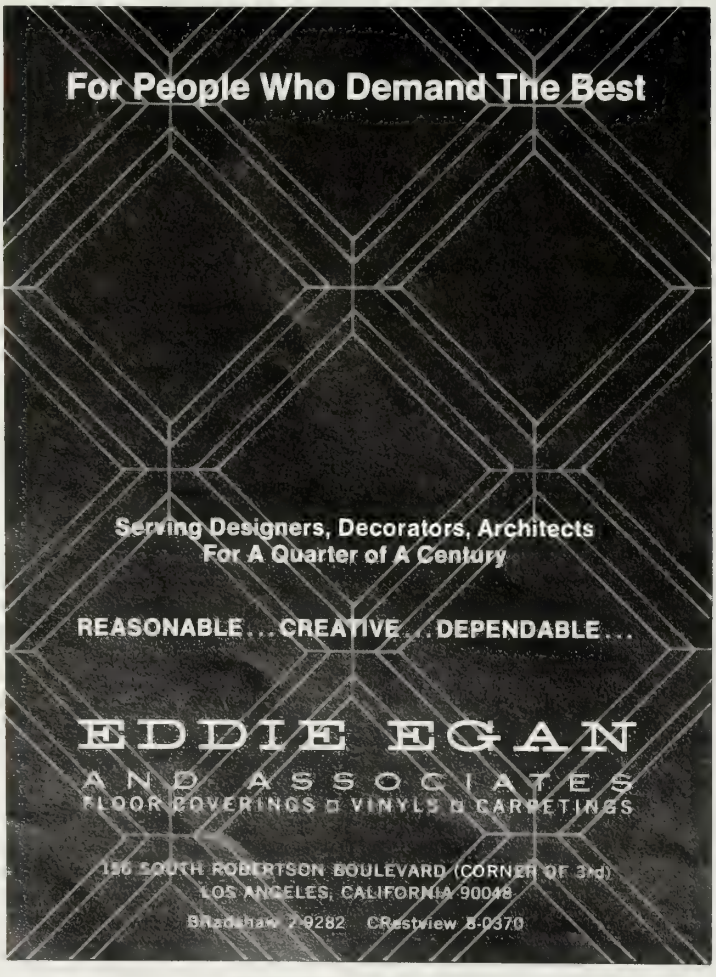
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SHOWROOM SHOPPING

Furniture Alfresco—
Sleek Lines for Summer
By William Moore

CALIFORNIANS, A TRIBE OF SUN WORSHIPERS with a passion for outdoor living, are delighting in the new offerings of outdoor and informal furniture at Los Angeles showrooms.

Hugonet of Paris has recently opened at 8923 Beverly Boulevard, where Madeleine Farris premieres a line of outdoor furniture especially designed by Guy Lefevre. For freshness, logic and durability, for elegance, purity of line and sophistication, the furniture certainly merits the prestigious sign of Greece that banners it. Well titled is the "Cyclades" suite, consisting of chairs and a matching large, rectangular table topped with smoked glass under a huge parasol, with cushions smart in black and white waterproof fabric. With such furniture and with only a whiff of sea breeze one could be relaxing on an Aegean island in the cool morning of history. The lounge chair, "Aristote," is appropriately at once practical and poetic. Its lithe and graceful contour is classic. The line goes on: "Rhodes," "Corinth," "Socrate," "Delphes"—all names to conjure up Greek antiquity, all to be had cushioned and bedecked with fabrics in soft earth tones, vibrant blues, hot yellows and oranges or stark stripes of black and white. "Le Cambodgien" is a folding cushionlike affair that transforms its three connected pillows into a floor-level fireside seat, a mattress, or a pouf for the informal interior, the poolside or the wide out-of-doors. "Minos Beach" is a solarium for two, to follow the sun in fact as in fancy: A mattress and adjustable capote sunshade come in a waterproof coral-and-gray-striped fabric, and the piece swivels full turn on its axis.

International Terra Cotta has greatly expanded the showroom and studio at 690 North Robertson Boulevard. Here is a vast number—glazed and unglazed, hand-carved and cast—of tempting offerings of vases, urns, jars, pots and planters to hold most anything that grows, from violets to captive trees. There are sculptures for garden embellishment, from human and animal figures to the almost divine. To bring the drama of live water to the garden, there stand handsome Italian, handcarved, marble fountains of Renaissance splendor from Vicenza. To populate the setting, there are sleek bronze deer.

At *Era Industries,* 8817 Beverly Boulevard, Jerome Ackerman is showing a number of ruggedly handsome natural redwood and laminated-oak benches and planters of disarming simplicity, refined proportion and practical flexibility. Modular systems allow interconnected benches and planters to combine in almost limitless arrangements, sturdy construction meets the challenge of heavy use; and the warmth and character of real wood ensure enduring luster with little or no maintenance. Ideal for use either outdoors or in, they are tributes to the beauty of natural woods and attentive craftsmanship.

At *Brown Jordan,* 101 South Robertson Boulevard, there are many new things in the lines of the Calif-Asia and Hermosa Rattan companies. Designers Hall Bradley, Don Colby and John Caldwell have used rattan, the ancient raw material of oriental furniture, in a contemporary manner without preju-

continued on page 22

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SHOWROOM SHOPPING

continued from page 20

dicing the beauty of the natural material nor the custom, hand-crafted look of its prototypes. "Tuxedo II" is a notable newcomer to the line. Pliant, supple wicker, delicate in scale, has been woven into strong, bold forms of well-tailored elegance. "Park Royal," a dining-seating group, appears at first glance to be a wicker set. Actually, it is a combination of formed-pole rattan and wicker. Clever in construction, subtle in the contrast of rattan and wicker, and comfortable to boot, the line wears its new laurels well. "Carabao" features water buffalo hide on seating pieces and tables of rattan. The dark natural browns of both leather and rattan glow with a rich warmth. In the "Archo" group of dining/game tables and chairs, a special manicured look is given to wickerwork by the design—crisp, angular and well defined. Blocky and otherwise cold shapes pick up interest with meticulously close-woven, half-bleach rattan core which provides a neat and symmetrical overall detail. The "Lotus" dining/seating group is not only new, but is also innovative in its construction technique that doubles in brass for visual delight and firmness of structure. The new technique splits the rattan poles lengthwise about two-thirds their length, thus separating them into two pieces. The pieces are then force-bent in opposite directions and fixed into place. Tension in the split poles provides a rigidity never before possible in rattan pieces. The delicate curves of the furniture echo the grace of the flower for which it was named. Honesty is helpmate to beauty, and thus is the old commandment observed: "Form follows function."

. . . fine design which has endured despite the whims of fashion.

A showstopper and certain attention getter is a wicker table in the shape of a handsome and well-trained elephant, whose side opens to reveal bar equipment and supplies. It is a natural-born leader to put a party in the right spirits.

Also at Brown Jordan is an abundance of outdoor leisure furniture in metal, in many sizes and moods. New is their own "Orient 23," of special tubular aluminum posing as pole rattan, and durable enough for all-year outdoor use. "Commandant 31" is a contemporary dining-seating group framed in outsize aluminum. Ship-trimmed with a jaunty nautical flair, the chair seats are an exceptionally hardy acrylic canvas in a rich color range that can change at will.

Designed by Tadeo Inouye, "Kantan 45" is eminent proof of the permanence of fine design. It is not new; indeed it is a classic chair in aluminum frame and acrylic strips which first appeared seventeen years ago. It has endured despite the whims of fashion to become not only an award winner at the Pasadena Art Museum, but has also been selected for permanent display at the Smithsonian Institution's Cooper-Hewitt Museum of Decorative Arts and Design. Moreover, in addition to its graceful, well-poised presence, Kantan also has a rugged, seemingly timeless ability to survive all weathers, dry and wet, hot and cold. It continues to be one of the outdoor furniture groups most in demand. This writer will gladly flourish a testimonial to Kantan chairs which have been perennial fixtures in his garden . . . for fifteen years. □



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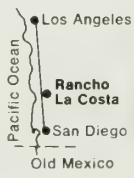


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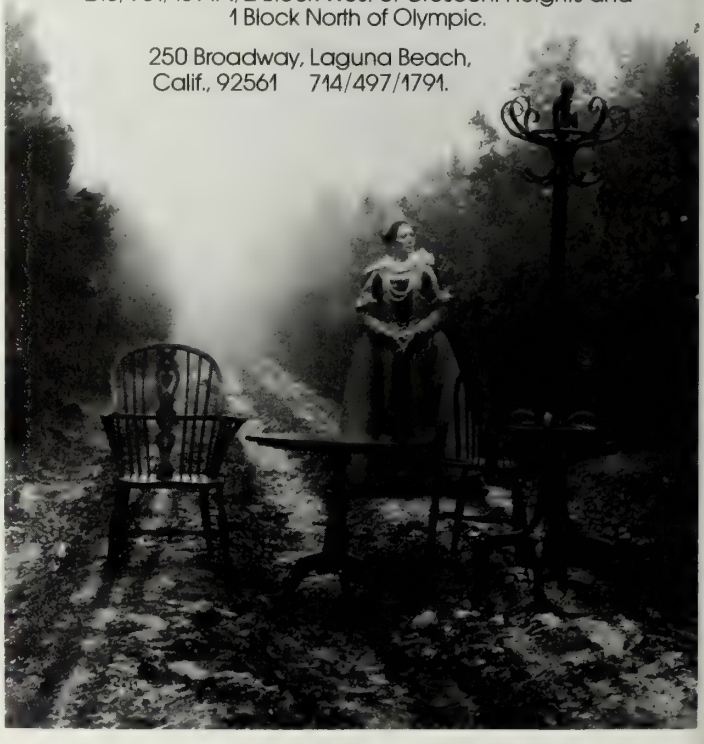
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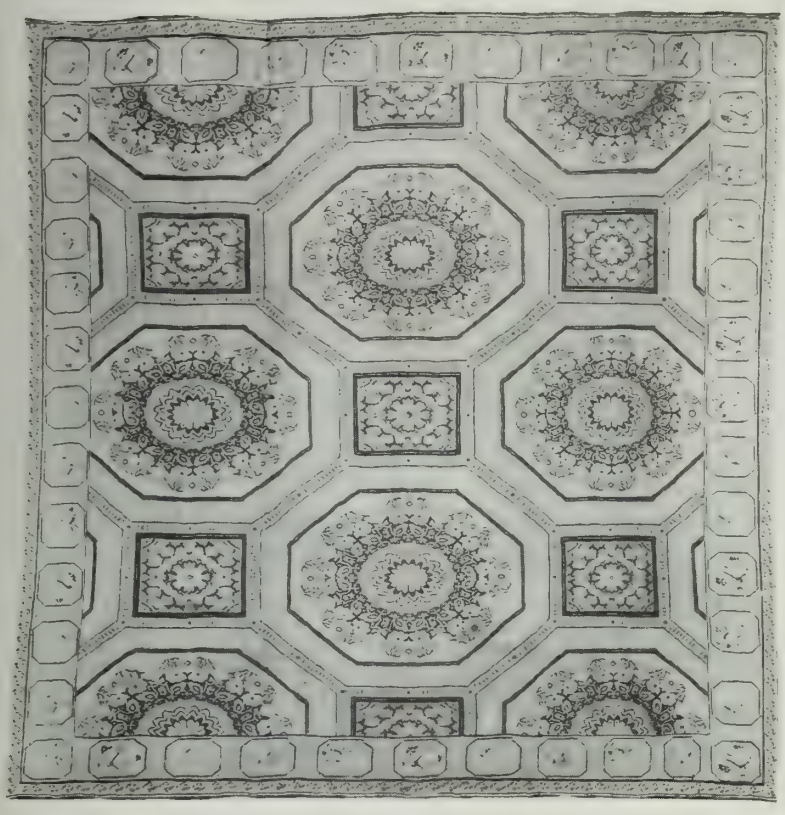
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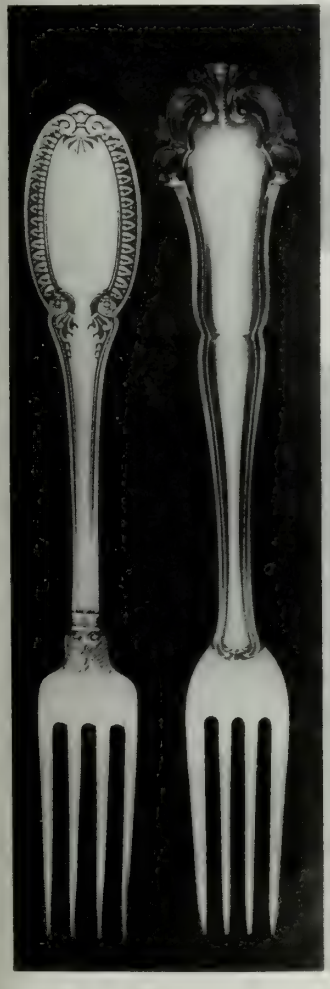
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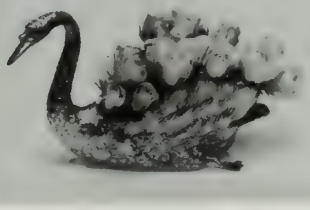
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ART

Galleries—The Bounty in the Back Room

By Francesca Norsa

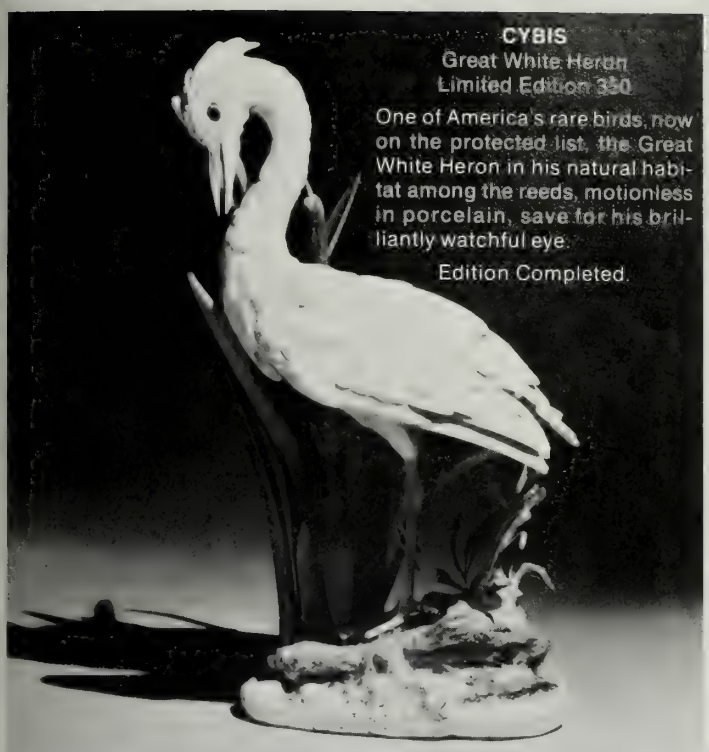
GALLERY GOERS, COLLECTORS AND CONNOISSEURS—lend me your ears! If your thirst for art is not quenched by what you see in the gallery showrooms, up front, there is more where that came from in the back. Little do most people know of what goes on in gallery back rooms. But those of you bold enough to venture in may find a pleasant surprise. Because what your eye does not behold your heart may grieve for when, in times to come, some great work of art suddenly appears from a storeroom that an earlier, cautious inquiry could have brought to light. The right time is money. And the years, as all collectors know, often increase value. Many of the most exciting works of unknown, up-and-coming, and even those more established artists lay stowed away in that habitually forbidden territory, where even the keenest art collector might not tread: the back room. What does go on there?

In the *Ruth S. Schaffner Gallery,* at 8406 Melrose Avenue in Los Angeles, Ruth Schaffner actually works from such a room. A large velvet curtain divides a busy work desk from shelves laden with exciting new art—art that lies in wait, for the chosen time of exhibition or for the privileged client, deemed by the gallery's director to be precisely suited to a particular piece. So if you are wise, delve further into the unknown and you may find your pièce de résistance.

It was from behind Ms. Schaffner's curtain, amongst the wealth of stacked canvases by dynamic and talented artists—some of whom have already made it to the front-room walls, and others patiently awaiting their moment to adorn the gallery—that you will discover the works of an artist called Donald Borthwick. A graduate with an MA in Fine Arts from San Diego State College, his travels through Europe led him to Oxford's Ruskin School of Drawing and Fine Arts. In his work, Borthwick has created a very interesting collection of mixed-media collages highlighted with translucent watercolor overtones, creating gracefully nostalgic and dreamlike figures taken out of their original contexts and placed incongruously into new environments. This artist's sharp sense of the surrealistic is expressed through his equally strong graphic talent on canvases through which unearthly and moody figures circulate ethereally. His drawings and lithographs also lie hidden in archival drawers. "Why?" I asked Ms. Schaffner.

"When I first exhibited the works of this artist, the public didn't seem quite ready to cope with Borthwick's style of lyrical fractured art, although it won't be long now before they are," Ms. Schaffner answered. Indeed, I am sure it won't. Borthwick has had a series of very successful exhibitions, beginning in 1964 with the Santa Barbara Museum, then the La Jolla Museum of Art, New York University, Colorado Springs Fine Art Center, Long Beach Museum, and the New York Graphic Society before being shown at the Ruth Schaffner Gallery last November. Now his canvases are awaiting future exhibitions behind the back-room curtain, while other works take their turn out front.

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ART

continued from page 26

The function of the back room is to provide the material for the glamorous showroom. It would be quite impossible for a dealer to hang before the public every work he has collected through the years; it is the back room that oversees the birth and the growth of newly discovered talent. When a gifted artist with promise of potential salability is discovered, the art dealer will begin to collect his work. But not for an instantaneous showing. His canvases will be stored until he has developed an adequate body of work, mature enough in style to make an interesting and varied exhibition.

Often, though, the gallery acquires art that is not necessarily intended for exhibition to the general public, but is bought with an eye to its future value. These works are set aside until, over a period of time, their value increases as the de-

Do not be afraid to investigate and to snoop . . .

mand for the artist's work grows. Even art must bow to the crude reality of material investment. Here in the back room, possibly the most important room in the gallery, is where much of the "hard" art dealing takes place—and more often than not, it occurs before and after an exhibition, rather than during its run. The word spreads from dealer to collector and from dealer to envious dealer, and the new discoveries, the new acquisitions, the new masterpieces are scrutinized, discussed, criticized and mulled over before they are dealt with in sale, exchange or consignment to yet another gallery or collector. So do not be afraid to investigate and to snoop. Who knows what unexpected treasure you may come up with?

The *Cory Galleries* of San Francisco, at 377 Geary Street, have a fine selection of original limited edition and signed graphics by Salvador Dali on display at all times together with an array of other distinguished artists. However, for those who want to dig deeper, the original Dali watercolors are also available. Dali's *Kabuki* is a marvelously colorful rendering complete with Daliesque butterfly and melting clock. Or perhaps you'd prefer Dali's *Playing Cards*—colored face cards in the master's inimitable style. These are only a few examples of those special pieces reserved for the more astute art buyer.

Leo Hills, the charming owner of the *Continental Art Gallery* at 535 Sutter Street in San Francisco, shows in the small sculpture garden at the back of the shop, the works of the late Beniamino Bufano. Long the darling of the San Francisco art "elite," Bufano's talent and versatility claimed him to fame all over the country. Bufano, an Italian who spent enough time in China for its influence to be felt in his works, created sculptures and drawings with a mature elemental flair. An Italian influence developed when he began experimenting with glazed terra-cotta as a sculptural medium like Luca della Robbia. There is presently, until the end of the year, an exhibition of his sculpture at the Golden Gate Park Science Museum. However, the Continental kept a few goodies.

R. E. Lewis, in Nicasio, Marin County, has an unequaled collection of the paintings of Paul Gavarni (1803-1866) — real finds for connoisseurs. Born in Paris, Gavarni's original interests were mathematics and technical drawings. His first recog-

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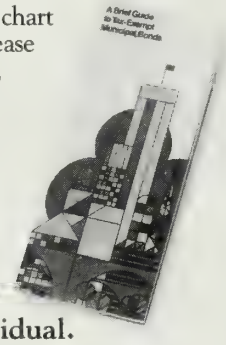
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ART

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nition was attained through fashion illustration for the journal *La Mode* in 1830. Later, he entered the artistic and intellectual circles of Alexandre Dumas, Alfred de Musset and Châteaubriand, and throughout his life, Gavarni's friends continued to include literary figures; at times he considered himself a writer as well as an artist. The main corpus of his work consists of lithographs in which he shows a true mastery of the medium. He also turned out a great many drawings and watercolors, though he painted few oils. Seeing his work is more than gratifying. Mr. Lewis will happily guide you by appointment. Post Office Box 72, Nacasio, California.

Loewi-Robertson, at 484 South San Vicente Boulevard in Los Angeles, has a fine landscape drawing by Jacob Philipp Hackert (1737-1807), titled *View near Albano.* It was Hackert who

. . . reserves its back room for those who want to take the time for special treatment.

was Goethe's drawing instructor when that poet-philosopher genius was a young man making his grand tour of Europe between 1786 and 1788. Goethe is said to have considered the time these two great artists spent together to have been an important period in his life. See for yourself, and if your interest is keen, have Bill Robertson show you additional works from behind the scenes.

Petersen Gallery, at 9433 Wilshire Boulevard in Beverly Hills, is always chock-full of paintings, prints and lithographs of life on safari and of American historical events, but reserves its back room for those who want to take the time for special treatment. And special it is when, in plush seclusion, a painting by Charles Schreyvogel, *The Silenced War Whoop* is pulled off its rack for a private viewing. The painting is a depiction of a battle between the U.S. cavalry and the Indians. Also not readily on view, but ready at hand if you are so inclined, is an important painting of Yellowstone National Park by Albert Bierstadt. The artist himself used the painting to convince Congress to turn Yellowstone into a national park.

At the *De Ville Galleries,* 8751 Melrose Avenue in Los Angeles, owner Christian Title, who is a true connoisseur and art lover, makes no bones about holding many of his precious and treasured works by famous American and European Impressionists on private racks, while they steadily augment in investment value. If an art book is in preparation, for example, he may purchase one of the artist's works, and have it photographed for the publisher in hopes that it might be included; thus, art lovers may whet their artistic appetites. Meanwhile, the piece will be put aside until the right moment for placing it on the market. However, Mr. Title stresses that his own reward is not primarily the investment value of the artwork. The real criteria, he says, are, "Do you love it and do you have a place for it where you can enjoy it?" Mr. Title will guarantee whatever he sells as not only a truly fine and genuine piece of art, one that is right for the buyer, and proves this by allowing you to sell it back after a year at the price you paid, or to exchange it at anytime for another of the distinguished pieces he happens to have hidden away. What goes on in the back room? A great deal. □

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WINE

News from the California Wine Country
By Roy Brady

OPENMINDEDNESS IS MOST IMPORTANT. So much we thought we knew for sure about wines has crumbled under questioning, and fortunately, too. Much of it was negative.

Consider: "The Napa valley can't produce fine white wines." Mike Robbins didn't know that so he proceeded to make a series of fine Napa Chardonnays that have done much to build the enviable reputation of his *Spring Mountain Vineyards.*

Consider: "Fine table wines can't be grown south of the Santa Clara valley." *Almadén Vineyards, Mirassou Vineyards, Paul Masson Vineyards, Wente Bros.,* and, most recently, *Monterey Vineyard* say that is false, and they are staking their very future on that conviction by taking their vines deep into Monterey and San Benito counties, to the south.

Consider: "The French Colombard grape will not produce a pleasing, well-balanced wine." One winery after another has been successful with that variety. Almadén's latest introduction is a more than pleasing French Colombard which has a good fruit and character, indeed.

Venturesome winemakers have challenged many other areas of the traditional "wisdom" and found them wanting. Instead of accepting an assertion that something cannot be done, they ask why not, and, in the course of finding out, they often as not find that it can be done.

Early this year I spent an afternoon tasting and talking at *Ridge Vineyards* while a wintry wind whipped rain around the solid old winery and through the rows of dormant vines. Ridge is small, but it has had an impact far beyond its size. President and former winemaker, Dave Bennion, and present winemaker, Paul Draper, think a lot about what they do, and they are responsible for the impact. They have done much to rescue the Zinfandel grape from relative obscurity and elevate it to a position second only to Cabernet Sauvignon for fine red wine in California. It has reached that status—in my judgment, at any rate.

One interesting wine I tasted that day was Ridge Zinfandel Essence 1971 from Lodi, a type in which they pioneered and which is increasingly imitated. The grapes are left on the vines long after the normal harvest to develop a high percentage of sugar. The result this time was a rich, dark, semisweet wine with a fascinating spicy-fruity bouquet.

I tasted another wine of a similar type the next day with Joe Swan in his brand-new little winery in the Sonoma valley *(Joseph Swan Vineyard).* It was a 1974 Zinfandel made with 15 percent raisiny Pinot Noir grapes. It was very dark, big, rich and tannic—heavy, chewy, almost bitter. Being only a few months old when tasted, it was rough but very promising. It will be interesting to find out whether, in such wines, we are seeing the birth of a new type of California Wine.

Freemark Abbey Winery attracts a good deal of attention with its table wines. I always look forward to tasting there, and especially so after an absence of almost two years. This time I was fortunate because Chuck Carpy, one of the partners

continued on page 36



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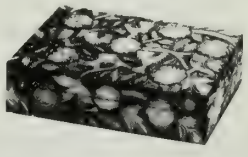


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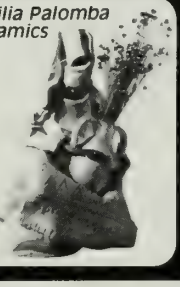


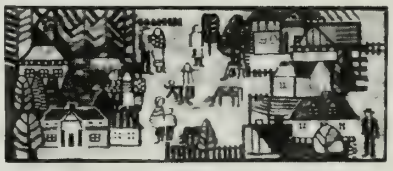
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WINE

continued from page 34

with roots deep in the Napa valley, was present. During the nineties his grandfather built the famous Greystone Cellar just down the road from Freemark Abbey. It is now owned by the *Christian Brothers.* Freemark Abbey occupies a building used by two former wineries and uses the name of one of them, although this operation is entirely new—new people, new vineyards, and new equipment. The first vintage was 1967 and I believe I have tasted every wine made since then. Freemark Abbey winemaker Brad Webb is distinguished as the vintner who put California Chardonnay on the map by making the 1956 through 1961 vintages at Hanzel. And winemaker Jerry Luper is young and gifted, with some notable wines to his credit already. His 1972 Petite-Sirah is dark, spicy and full-bodied—fine now and finer later. His Johannis-

. . . dazzling wines worth watching for when they appear.

berg Rieslings are beautiful golden wines of high flavor. The 1971 and 1972 are delightful. In 1973 two days of fog and drizzle followed by warm days encouraged the growth of botrytis, the curious fungus that concentrates the grape juice and touches favored German wines with greatness. Rare in dry California, it made an intense wine in 1973. Freemark Abbey labeled it *Edelwein,* or "noble wine."

When asked the best place to dine in the Napa valley I always say, the Niebaum mansion, adding that unfortunately they don't take reservations. It is the private residence of Bud and Jean van Löben Sels, president and secretary respectively of *Oakville Vineyards.* They entertain with baronial splendor in that stately and perfectly preserved house set against the hills midst acres of handsome grounds. The last time up I turned the tables and took over the kitchen to prepare a few braces of pheasant sent from Sacramento by Darrell Corti, daimon of the delta and wine merchant *extraordinaire.*

All good cooks keep a glass of wine at hand so I simulated competence by opening a bottle of Oakville Vineyards' Our House Wine, Lot 73, a sprightly young blend of white grapes. Later, with the pheasant in the oven and everything under control, we had a little tasting of young Oakville wines taken from the barrels. The Johannisberg Riesling 1974 will be the first Oakville wine of that variety when it reaches the market later in the year. It is very fruity and distinctive, but soft and delicate. The two 1973 Cabernet Sauvignons from Rutherford and Yountville (small towns in the Napa valley) are dazzling wines worth watching for when they appear, probably next year. I don't know about the 1974 Pinot Noir. Everything depends on what it does in the barrel.

With the pheasant I started off with Oakville Grande Carignane 1973, a friendly uncomplicated wine, moved to the 1971 Cabernet Sauvignon, and finished with the 1970 Cabernet under the van Löben Sels label, a special bottling.

All over the state, in a hundred cellars and more, fascinating wines are waiting the proper moment to emerge and delight us with their infinite variety. It's just as Robert Louis Stevenson foresaw when he lived for a season in the Napa valley, almost a century ago.□



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ADDENDA

Yachting Today—
West Coast Trendsetters
By Jane Ballou

THERE WAS A TIME not too many tides ago when the world of yachting was the most elite of all. It was inhabited by a small circle of foreign potentates, J. P. Morgan-level financiers, South American billionaires, Vanderbilts, Rockefellers, Mellons and those wealthy Greeks who sometimes had an island for each yacht in their fleet. Men went aboard in white flannel trousers and navy blazers with the proper crest on the proper pocket, and always wore yachting caps. The ladies went aboard too—often reluctantly—also garbed in white flannel, and wearing those turbanlike silk scarves.

"I hated our yachting weekends so much," the widow of a dedicated yachtsman once told me, "that every time I see a length of white flannel or a pair of white flannel yachting trousers—even if they are by Jax—I feel I'm going to faint! I hated every minute my husband insisted I spend on board. I would rather have been at home reading the funnies."

Poor thing. But these are egalitarian times; great fortunes are being taxed, white flannel is becoming obsolete. Still, what is happening to yachting is fascinating. Everybody, it seems, or almost everybody is getting the boat bug. What was good enough for J. P. Morgan and is good enough for Niarchos is good enough for film stars (even after taxes), engineers, lower-echelon members of many professions. And many women nowadays don't bat an eyelash at doing anything "he can do," including owning and running their own yachts.

But first to define the term *yacht*. Technically the vessel should be over 65 feet long and cost upwards of $125,000 to be considered a yacht. And, as the old saying goes, if you have to ask how much it costs, you can't afford it.

Tomás Del Amo, who deals in yachts at his *Del Amo Yacht Center* in Marina del Rey, says he feels that any pleasure boat over 45 feet, power or sail, deserves to be called a yacht especially at today's prices. Del Amo seems totally disinterested—even bored—at idle chatter about the 380-foot, 2,586-

Great fortunes are being taxed, white flannel is becoming obsolete. Still . . .

ton yacht *Atlantis* which Stavros Niarchos built. Nor is Del Amo interested in gossiping about the Grimaldi yacht on which Princess Grace and Prince Rainier swoosh about.

Del Amo is dedicated to furthering the sport of yachting for everyone—or almost everyone. He speaks of the sport in comfortable down-to-earth—make that down-to-surf—terms. It isn't the America's Cup crowd or the Transpac pack whom he considers his yachting blood brothers; it's the maverick band of sailors—whose yearly "bowl game" is the Ensenada Race on the *Cinco de Mayo*—that he applauds and watches.

Sitting in his marina office, which is paneled like some of the smaller dining salons on the *Queen Mary*, Del Amo laughs and says: "It's the least serious race in yachting history. A sixteenth of a knot faster means winning or losing in some

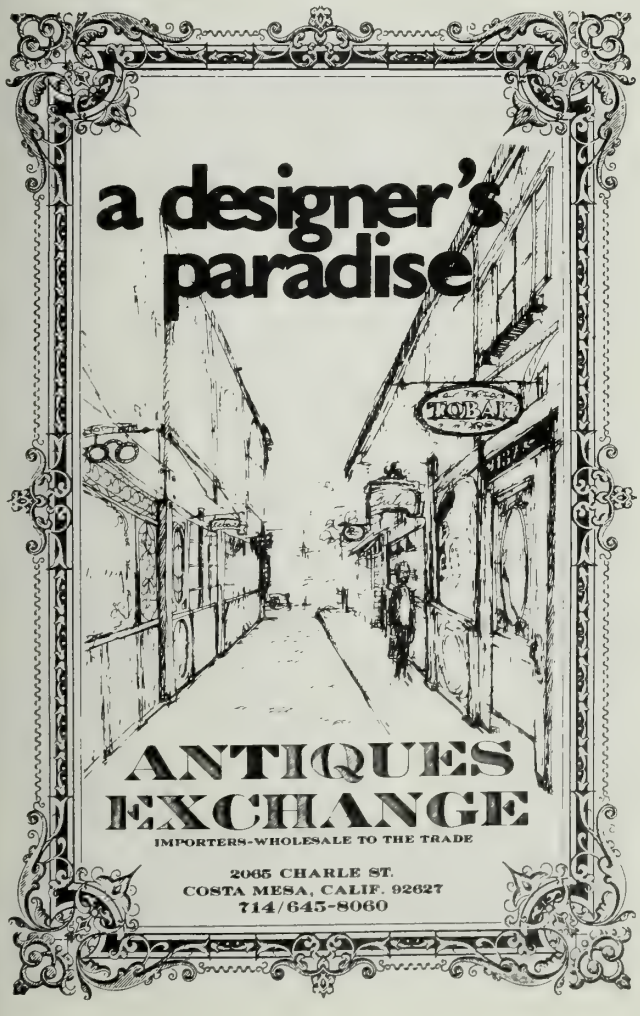
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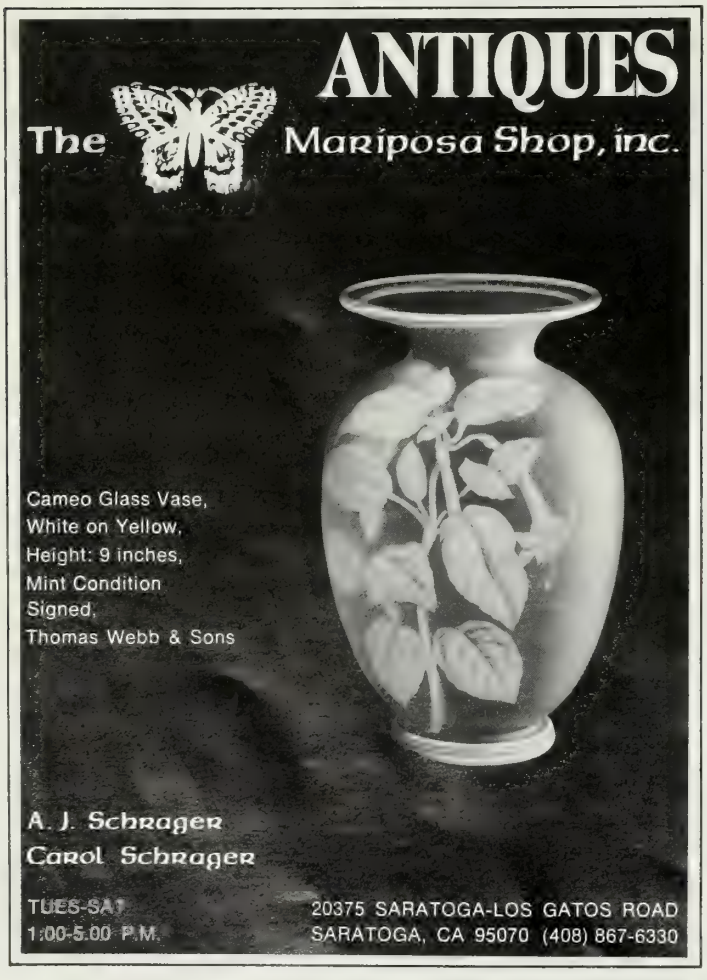
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ADDENDA

continued from page 38

of the big races. The charm of the Ensenada Race is that those who win invariably don't win other races. They have 500 boats every *Cinco de Mayo,* and the surge of yachters—plus those who wouldn't set foot on board but are driving down for fun and celebration —make their presence known by sea, by land and even by air."

Few southern California yachters go as far north as San Francisco by sea, and when they do they are not always happy with their reception at some of the more austere clubs in the Bay Area. "At the Corinthian Yacht Club at Tiburón they weren't especially cordial to us," remembers a woman who did brave a yacht trip north with her husband and crew. "That's why we really prefer going to Catalina or the Channel Islands or Santa Barbara or San Diego."

You should get a lot when you spend a million dollars on a boat that's only 70-feet long . . .

Just as the general public is intensely interested in the owners of strings of polo ponies and Rolls-Royces, so is it also vicariously fascinated by yachtsmen. "When did you buy your first yacht, and what does owning it do to you?" are questions the timid would like to ask and the bold do.

Del Amo recalls that his parents first bought a yacht in 1956. "We kept it at Newport and lived aboard all summer," he recalls. "In our family we prefer power boats. Our first yacht was a Matthews and it was about ten years old. We stayed aboard every summer, fishing, diving and just loving life. Now my wife and I own a smaller power yacht.

"Winter is my favorite time for yachting. The ocean's surface is calmer during winter because you don't have the chop that comes up every afternoon. I avoid Oxnard because it's too breezy; I prefer Catalina, San Diego, Santa Barbara. If the navy relinquishes San Clemente there will be another wonderful island to yacht to."

The friends Del Amo likes to yacht with are actress Jane Powell and her husband, Jim Fitzgerald; the George Chasens; and the Peter Klaidmans, who happen to live on their 65-foot yacht, *Kathleen II,* with their five children.

He's not a bit envious of Homer Harvey (of Harvey Aluminum), whose yacht has a built-in vacuum so powerful that anything on the floor just gets sucked over to the side walls and down. "You *should* get a lot when you spend a million dollars on a boat that's only 70 feet long," he points out.

During the recent gas shortage, Del Amo noticed that people with both yachts and consciences didn't take their boats out much, and that seemed unwise to him.

"The gas used by yachts is the same as that used in automobiles," he admits. "But all of the gas used in yachting on the East and West Coasts is just under one-half of the amount of fuel used by automobiles. It's so slight. On a run to Catalina you can burn from 50 to 100 gallons. That sounds like a great deal, but the average yachtsman goes to Catalina five or six times a year.

"We pay a road tax, too," Del Amo points out. "Years ago there was a tax rebate for gas used for marine purposes. But no more; the yachtsman is doing his share, taxwise."□

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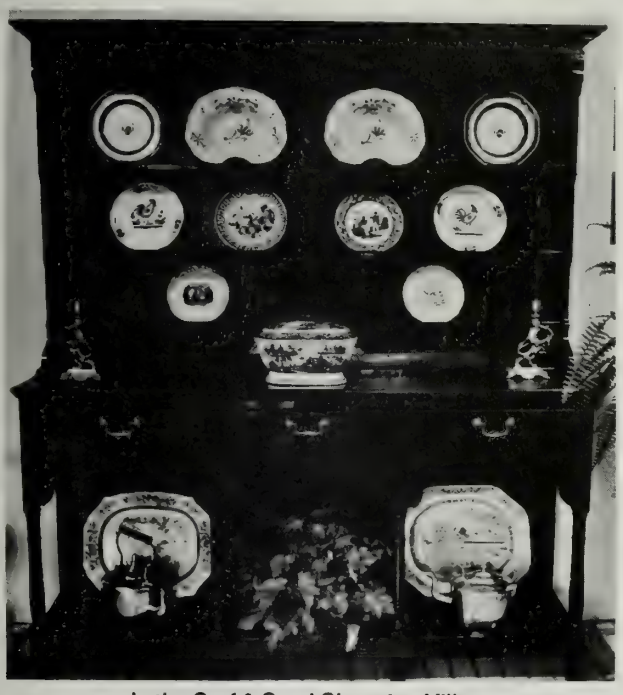
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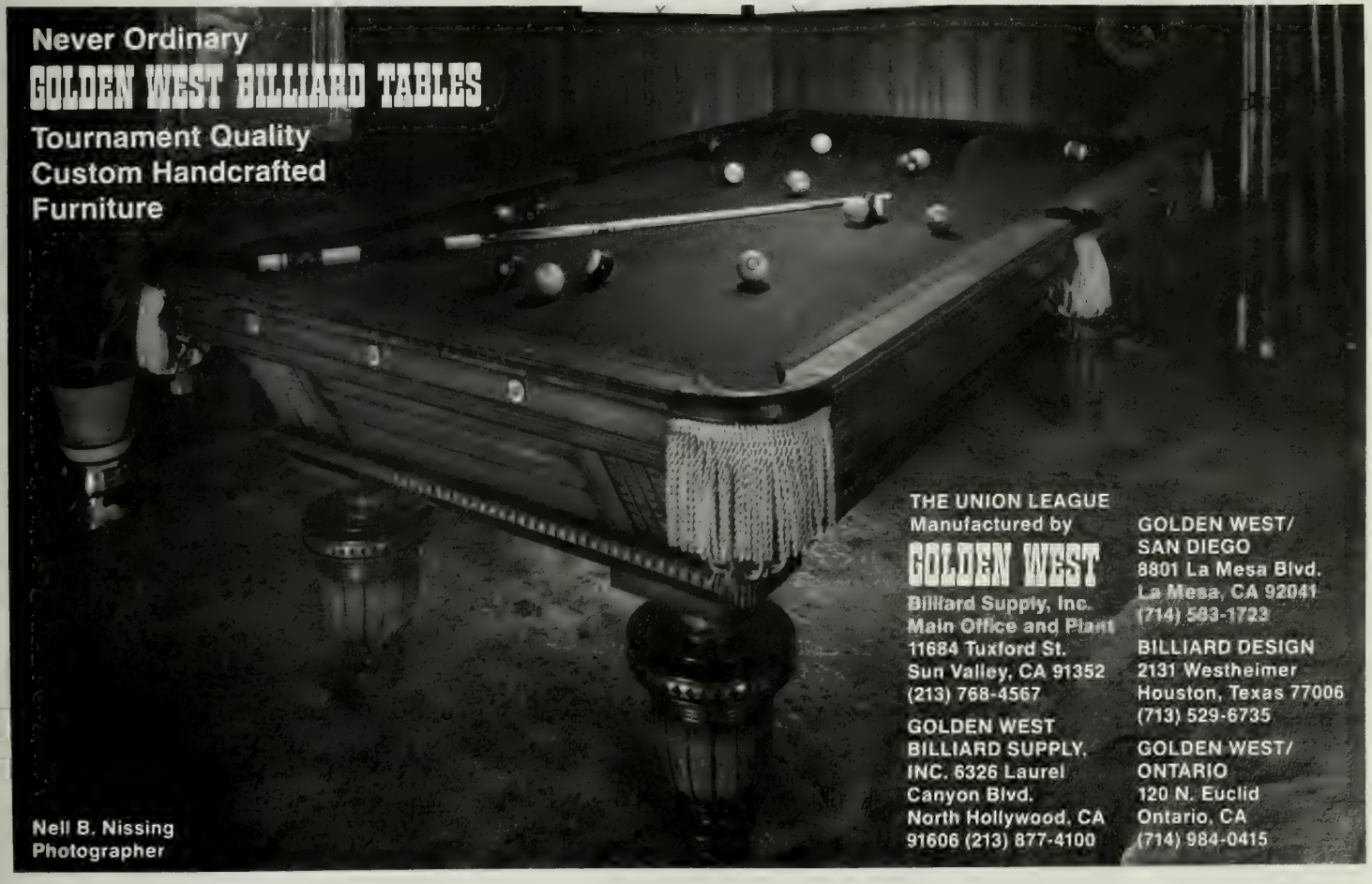
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Places To Be Scenery

By Polly Cameron

The Antiques Scene . . .

Incongruous as it may seem, Las Vegas does have antiques dealers and shows as well as gambling casinos and chorus lines. Sekulich Productions will take over the Las Vegas Convention Center from *August 28 through August 31,* and fine antiques in every category will be available. Avoid the one-armed bandits until you've added to your collection.

Sotheby Parke Bernet will auction the *Gloria Folk Art Collection* of Immaculate Heart College—a fascination of dolls, toys and automata—on *July 13 through 15.* Viewing is from *July 10 through 12.* Los Angeles.

Bustamante Enterprises present a gallimaufry of antiques, *July 25 through 27* in Jack London Square, Oakland. Then, in August, over 100 dealers exhibit antiques—from Art Déco to eighteenth-century French—under the Bustamante banner in the Pasadena Conference Center, *August 7 through 10.*

The Art Scene . . .

The Upstairs Gallery is concentrating on such blue chip artists as Chagall, Miró, Picasso and Calder during *July and August* at 3850 Cherry Avenue, Long Beach. There will also be new works by Dutch contemporary artist Karel Appel.

The Cory Gallery of San Francisco—one at 360 Jefferson Street, another branch at 377 Geary Street—will feature works of Dali—a series of colored lithographs, in a hand-signed, limited edition. The paintings of Paul Henrie can also be seen.

DeVorzon Gallery. It'll be "Aluminum and Paper" during *July and August* at 744½ North La Cienega Boulevard. Barbara DeVorzon is just back from Europe with works by Antoni Clavé, a Spaniard residing in France, Patrick Dupré, a Frenchman, and Jean-Michel Folon, a Belgian, and all three are into aluminum, so to speak. Los Angeles.

Van Ginkel & Moor presents pure enchantment in its July showing of palette knife drawings by Nicola Simbari; landscapes and flowers in oil by Marie-Lucie Nessi; oil, lithographs and drawing by Bernard Lorjou; ballet drawings by Jean Jansem and animals in oil by Gustavo Novoa. 575 Sutter Street, San Francisco. *Through August.*

The Jacqueline Anhalt Gallery will feature several of their gallery artists—Keith Crown and Carson Gladson among them—during *July* and *August* the contemporary painter William Warehall will have the floor. A choice few Indian wallhangings will also be on view at their 750 North La Cienega Boulevard location, in Los Angeles.

Also On The Scene . . .

If you own your own plane or have friends who do, consider the posh possibilities of a flying Fourth-of-July Weekend at the North Shore of Lake Tahoe. Mr. and Mrs. Robert Gunnell and their Fly-for-Funsters groupies will leave home on July 3 and land at the Truckee-Tahoe Airport on the same day. The group will stay at the Shores Hotel, spend the Fourth on an old-fashioned paddleboat where they will make ice cream and watch fireworks. Call Mrs. Gunnell, 391-6355, or write her at the Santa Monica Airport if you want to go on the July 3 to 6 junket but need air transport.

Convention time. For the first time ever, the international convention of the *ASID* will be held in California. Two thousand members are expected to fill the Century Plaza Hotel and spill over into the Beverly Hilton for the *July 30 to August 4* meetings. Both are sprucing up; ASID is not likely to forgive or forget an ambience that lacks elegance. Los Angeles.

Thoroughbred Racing opens at the Del Mar Racetrack on *July 23* and continues daily until *September 10* except Tuesdays. If you make it to the Del Mar Thoroughbred Club for the opening festivities, do check to see if the vintage film-star type who wears a pink tea gown and tints her hair to match is in her usual box near General Omar Bradley's usual box. She has horses, we have learned; but we have never been able to find out whether pink is one of her racing colors.

Also down south but in San Diego, remember the Old Globe Theater, in Balboa Park, where the San Diego National Shakespeare Festival—that pastoral summer feature which runs from June 3 to September 14—takes place. There are black-tie dinners planned, with champagne and strolling violins, to celebrate the openings on *June 3 and 6, and July 9.* Guests will stroll to the party site in the Botanical Gardens across the green where Elizabethan dancing will be featured. Make reservations for dinner: members have first choice.

Santa Barbara. There is so much going on in Santa Barbara during July and August that a suite at the Santa Barbara Biltmore might be a good substitute for your usual European jaunt. First there is the 9th Annual Old Mission Handcraft Fair, *July 4,* at Mission Santa Barbara. Then there is the 56th Annual Santa Barbara National Horse and Flower Show, *July 11 to 19,* at the Earl Warren Showgrounds. The 47th Annual Santa Barbara Kennel Club Dog Show—voted the best dog show in the country last year—will be held at UCSB on *July 27.* Forty-six hundred pedigrees are expected from all parts of the United States. Old Spanish Days, the 51st annual fiesta, opens in Santa Barbara *August 6* and continues through the rest of August with the usual ceremonies and parades and a round of parties which never seem to stop. The Old Mission is the headquarters for the ceremonies. The world-famous parade is on *August 7.*

Wining and dining: Michael James' Cooks begins its fall gourmet season of in-residence classes at the decorative Napa Valley château on *September 2,* with a week of instruction on California wines and tasting. To enroll for this and other treats write to them at 393 Cumberland Street, San Francisco.

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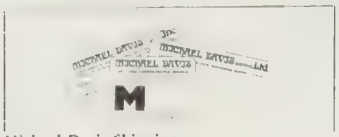
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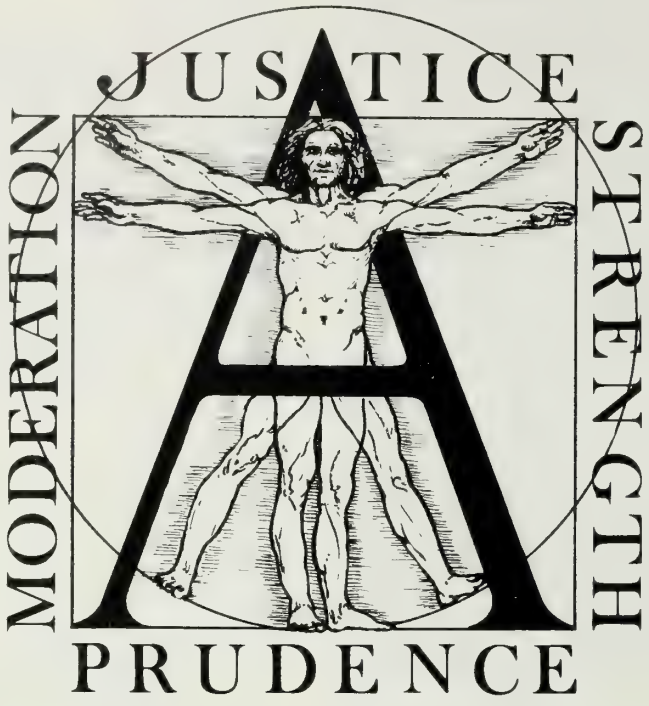
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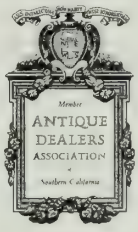
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U. S. PATENTS 2,936,009; 3,297,063; 2,837,142





the craftsmanship of Chippendale

Thomas Chippendale (1718-79) in his day was considered just a furniture maker who lived over his shop. It was sort of a family business. His father made picture frames, and his son made furniture too, but not in a class with Thomas, Jr. (They were all named Thomas.) He never signed any of his work, as the great French cabinetmakers of the same time did, and really made only a few of the thousands of pieces attributed to him, though they are all called Chippendale and command tremendous prices. He even published the first directory of furniture (1755). During his great period (1750-60) he borrowed from everywhere—including China, Egypt, France—to create a new kind of graceful, ornate furniture with intricate carving. But he was so great a craftsman that the Chippendale name is given to an entire era of design and cabinetry.

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ARCHITECTURAL DIGEST

September/October 1975: Volume Thirty-Two/Number Two

Cover: The Living Room of a Beverly Hills house designed by Kalef Alaton and Janet Polizzi. Photographed by Max Eckert. Featured on page 54.

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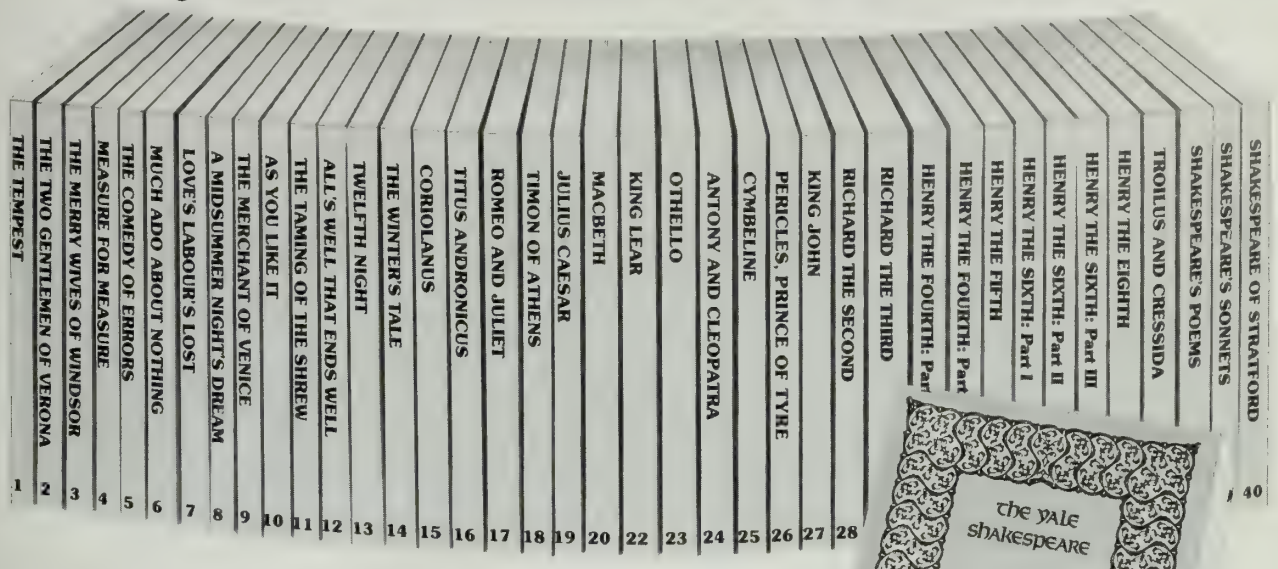
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Above Right

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LETTERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, Ca. 90036.

As a recent recipient of a gift subscription to *Architectural Digest*, I feel compelled to tell you what an aesthetic experience it is to read from cover to cover as soon as it arrives. Even the Letters to the Editors are engaging! The only thing I could possibly ask is that your impressive, impeccably tasteful magazine be published monthly instead of bimonthly.
Marianne L. Petersen
Los Angeles, California

For many years I have enjoyed studying the superb pictures in your magazine. Moreover, I have given many gift subscriptions to my customers and friends. Recent issues, however, show a distinct change in style and content. Your pictures of house decoration are not nearly as stimulating as before. Then, too, if I want to study paintings or old watches or any other of your nondecorating brainstorms I can easily find them in many other sources.
Cornelia Herpel
Morristown, New Jersey

Bravo for the versatility of *Architectural Digest*. As we all know, architecture is a branch of the fine arts which has for its object the creation of edifices, areas, etc.—and sometimes furnishings and decorations pleasing to a cultivated and artistic taste. Accordingly, one must applaud Architectural Digest when it shows collections of porcelain, silver and other art items. Since the balance between the factors of architectural design is being respected, the magazine deserves another Bravo.
Claire Rein
Budd Lake, New Jersey

A while back I wrote to the magazine asking why you never have any humans—or even a cat or a dog—in your super pictures. After all, the houses are for humans, I assume, and the sight of a person reading gives some idea of the size of a room—or its proportions. There *must* be a reason.
Mohler S. Witwer
South Bend, Indiana

It is incomprehensible to me to come across a *dog* sitting on one of the couches in Ms. Radziwill's New York apartment in the July/August issue of your magazine. Really, wouldn't it be better to have the lady herself lounging around? Do keep in mind that your readers are primarily interested in interior design. Surely there is another publication for the enlightenment of veterinarians and pet lovers. The possibilities of what you are doing stagger the mind. It would be a short step to babies gurgling in cribs and children peering through windows. Or, heaven help us, decorators.
A. D. Gallina
Mobile, Alabama

Your magazine's arrival portends hours of delightful reading. Your last issue was the best, but I always say that. As a collector and a designer, I read your magazine over and over.
Phyllis Kodner
Creve Coeur, Missouri

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PHOTOGRAPHY BY ART WALDINGER

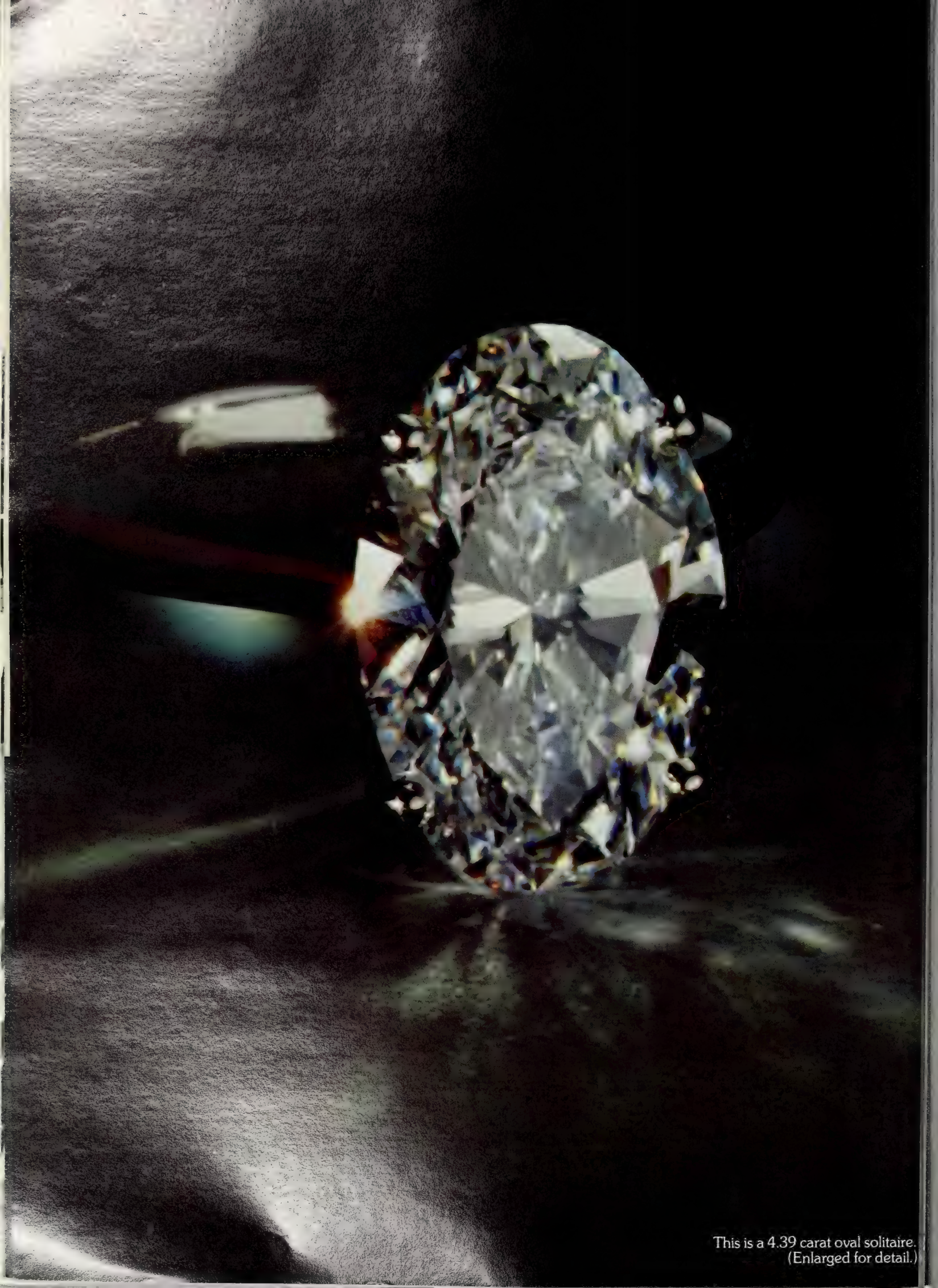
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This is a 4.39 carat oval solitaire.
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Every three months—four times a year—the Museum will announce by mail remarkable new replicas—exact copies of Museum originals: sculpture, decorative objects, tableware, and ornaments.

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These copies, often produced by the same techniques used for the originals, are made by artist-craftsmen working under the Museum's direct supervision. The care taken in production frequently limits the quantity, and the majority of replicas can be bought only by mail or at the Museum. (Above: Ship's Tumblers, pressed in the Ashburton pattern about 1845. Height 4¼". Boxed set of four, $45.00 plus $1.25 shipping.)

To receive all of the advance announcements to be issued during the next year, send the coupon below with one dollar to cover mailing.

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Please send me all advance announcements and catalogues of replicas to be issued by the Museum during the next 12 months. One dollar to cover mailing costs is enclosed.

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LETTERS

continued from page 8

One morning at coffee break I offered my latest *Architectural Digest* to a witty co-worker. "Oh, *that* magazine," she said, throwing up her hands in mock disgust. "Doesn't it make you want to bomb the place you live in?"
R. Mills
Berkeley, California

Your July/August issue is superb. You never fail to provide us with diversity and exquisite designs from around the world. Particularly fascinating are the Italian villa and Lee Radziwill's apartment in New York City. It is bolstering to my spirit to see contemporary European design juxtaposed with traditional designs in our relatively young United States—all done with the highest standards of beauty and taste.
Norman Astin
Minneapolis, Minnesota

Naturally, I'd be most surprised to have you print my objections to your magazine. In any case here they are: I do not think it right—in these times of economic distress—to publish pictures of Italian palaces and yachts in Monte Carlo.
Ronald W. Eidon
Kansas City, Missouri

We would like to take this occasion to write and commend your magazine for its excellence in coverage of the interior design field in both the United States and abroad. We feel that the quality of your publication far exceeds any other in the field, both in editorials and visuals. From what we hear from interior designers, your book is the most eagerly awaited in many parts of the country.
Richard Kirkham
Kirk-Brummel Associates
New York, New York

Upon first inspection of your publication I was delighted to see such fine collections of antiques, elegant fabrics and the like. The decorator's art in these circumstances has been shown to its highest advantage. However, I feel that I must also tell you of my disappointment, as I had expected something quite different. As your magazine's title would suggest, I was looking for a reference to contemporary architecture in a much broader sense. I was also left somewhat aghast at your singular approach to the ethics of good taste. May I suggest that it does not take extravagance to make a beautiful or, indeed, elegant décor? My experience as a professional artist continually reminds me that simplicity and understatement (as opposed to gaudiness and clutter) are the essence of good design. A further reading of your magazine leads me to believe that your market is indeed limited, since you have ignored the whole realm of Americana and modern naturalistic décor. Instead, you have selected the warhorses of traditional European design, including the Bauhaus. Please consider that I represent a segment of your potential market and that slight changes in your format may make me a future subscriber to your interesting magazine.
Wade Hampton Cornell
Oxnard, California

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ARE THE ISSUE

We resolved early on to devote ourselves to finding American designers whose work has never before appeared in national or international magazines. Further, we are determined that we will present to you work from all parts of the United States. We refuse to fall in with that trite syndrome of reporting only on the design world in New York City and Los Angeles. Recently I traveled through four Texas cities and discovered a number of truly exciting homes. You will be seeing the results of that exploration beginning with the November/December 1975 issue.

Paige Rense

Editor-in-Chief

Art Déco Fantasy for Manhattan
By Peter Carlsen



Abbe

To give credit where credit is due, Peter Carlsen, one of our New York correspondents, discovered designer Dennis Abbe. We were intrigued to see the apartment he turned into a surprise symphony for concert pianist Shirley Goldstein. About the size of a telephone booth, it may come as something of a jolt for our readers. Young, talented, charismatic and formerly a fashion illustrator, Mr. Abbe is making his debut in *Architectural Digest* along with photographer Robert Giard. This is the designer's first appearance in any magazine, and we welcome the opportunity of presenting new talent. **Page 64.**

A Sophisticated Oasis in the Desert

Peripatetic Harold Broderick, president of Arthur Elrod Associates, headquartered in Palm Springs, is traveling more than ever before in that successful firm's history. Business has recently taken him to India, Mexico and South America. Yet between running his busier-than-ever design firm and his trips, he managed to buy, remodel and decorate a new Palm Springs house for himself. You will be seeing the new residence in a future issue. **Page 48.**



Broderick

Architectural Digest Visits Diana Vreeland
By Valentine Lawford



Vreeland

When we asked Mrs. Vreeland if we might see her apartment, she agreed with some reluctance, protesting that it was too small to be of interest to our magazine. Complimentary indeed from the lady who as the Editor-in-Chief of *Vogue* was, and is still, one of the most influential contemporary tastemakers. Small in size, yes, but large in its importance as a dynamic illustration of personal expression in décor. Mrs. Vreeland's apartment is a reflection of a long and provocative career—a career in which she was often in the avant-garde, anticipating trends in fashion and design with an élan few have managed to equal. At present she is Special Consultant to the Costume Institute of the Metropolitan Museum of Art. **Page 74.**

The Brightness of A New Palette

Kalef Alaton, the stylish Turkish-born designer, and his lovely associate Janet Polizzi are a most complementary team. Mr. Alaton vibrates on an international wavelength—flying to Europe, Istanbul and New York—while Ms. Polizzi calmly keeps their United States-based projects moving along smoothly from their Beverly Hills studio. Their work was last seen in the September/October 1974 issue of *Architectural Digest*. And while the designers do not feel that they have any particular signature, there *is* a pattern in their work: a striking use of color and a fondness for oriental rugs and fabrics. **Page 54.**



Alaton and Polizzi



Lexington Townhouse
By Agnes Ash



Lloyd and Tedrick



Several months back two young designers, Ken Lloyd and Michael Tedrick, sent us color Polaroid snapshots of their townhouse in Lexington, Kentucky. It began that simply. Designers—for that matter anyone believing their residence might be suitable for publication in *Architectural Digest*—will find that our entire staff welcomes the opportunity to review work by "unknowns." Quite obviously this is one of the most important and rewarding parts of our work. It would be easy enough for us to rely exclusively on the work of established interior designers. But that would close the door to discovery. **Page 80.**

Williamsburg Colonial
By Suzanne Morrow



Williamsburg is a magnificent, detailed reconstruction of one of colonial America's most charming cities. Since the Bicentennial celebrations seem to have started a good year ahead of time, we are happy to present the Brush-Everard house in this issue. Let it serve as a preview of the many features we are planning to present in 1976, pointing up our American heritage. **Page 60.**

continued on page 16



t Pending • © Ficks Reed Co., 1975.

THE ISSUE

...ued from page 14

...n interest in national heritages is very much in the news these days. Our own Bicentennial is almost upon us, and 1975 has been named Architectural Heritage Year in Europe. Millichope Park, an historical English country house, has been restored by its owners with the help of interior designer David Mlinaric and architect Nicholas Johnston. *Architectural Digest* discovered it through the Historic Buildings Commission when they brought it to the attention of Associate Editor Sam Burchell, on assignment abroad. **Page 82.**

Preserving an English Country House
By Elizabeth Lambert


DERRY MOORE

Mlinaric

We all seem to say we hate cocktail parties, but somehow there we are. Take heart. San Francisco designer Val Arnold offers proof that those parties occasionally result in more than idle gossip. Mr. Arnold first met film producer Paul Heller and his publicist wife, Georgeann, at a cocktail party and then again the following day by happenstance on a plane bound for Puerto Vallarta. By the time the jet landed, Val Arnold had been commissioned to do the Heller house. **Page 90.**

Vacation House in Puerto Vallarta
By Ruth Miller



Arnold

Over the years the George V hotel has been a favorite nesting place in Paris for such celebrities as J. Paul Getty, Ibn Saud, Frank Sinatra, Art Buchwald, Omar Sharif—the list is endless. The hotel has its moments of history, too: General Eisenhower used it as headquarters during the liberation of France. But it's not only the history and the décor, it is also the personality and influence of the hotel's director, M. André Sonier. **Page 100.**

Hôtel de Grand Luxe
By Philippe Jullian



Sonier

Because the gardens at Filoli are so much a part of the San Francisco heritage, we turned to Barnaby Conrad, the best-selling Bay Area writer *(Matador)* and painter, to describe them and their owner, Mrs. William P. Roth. There was the added advantage that he had known Mrs. Roth for many years and attended some of the parties she has given at her fabled house. He has succeeded in sketching—both in drawing and writing—a remarkable lady. **Page 108.**

The Gardens at Filoli
By Barnaby Conrad



Roth

Compelling Appeal of Simplicity
By Peter Carlsen



Whitcomb

David Whitcomb's New York apartment may well be prophetic. Deceptively simple—a few pieces placed with sensitivity, deft handling of scale, well-weighted attention to detail—his appreciation of quality is clearly evident. While some designers seek "the next direction," Mr. Whitcomb heeds only his inner creative voice and finds his own destination. There is no doubt that such singleness of purpose has led to a unified design statement. **Page 114.**

Making Arrangements
By Valentine Lawford



Champion

Along with photographing numerous interiors—many of them happily for *Architectural Digest*—Richard Champion is in the process of putting together a book of horticultural photographs. The fact is that flowers are one of his major interests, and we are delighted to be able to show some of his work in this field. Stephen Spector, one of our Contributing Editors in New York, helped Mr. Champion gather the materials for the arrangements. **Page 120.**

Setting for Art and Antiques in Madrid
By Luis Escobar



Pinto Coelho

Arriving in Madrid to see the work of designer Duarte Pinto Coelho, we were too exhausted by the marathon flight to attend his party that same evening for Mrs. Gilbert Miller. The following day, after luncheon in the beautiful dining room shown on page 129, this very international designer showed us through his apartment, all the while knowledgeably discussing his art and pointing out his most favored objects in this well-loved home. The common theme running through the apartment is a love of collecting. **Page 126.**

Escaping to Palm Beach
By Rosemary Kent



Barrett

David Barrett is not only an accomplished interior designer, he has also owned for many years one of Manhattan's most popular antiques shops. His versatility extends to his personal life; he tap dances for exercise and is given to wearing a good deal of red. All of it showing that, no matter how flexible he is as a designer, he has a definitive and colorful signature in his private life. The condominium in Florida is the third house he has designed for his client/friend Francis Carpenter. **Page 134.**

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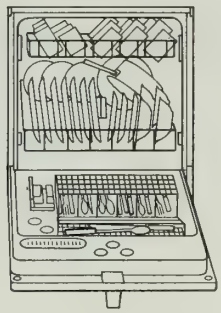
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GUEST SPEAKER



Drawing by Mary Petty

The Gossamer Age
By T. H. Robsjohn-Gibbings

Known as "the most literate designer extant," T. H. Robsjohn-Gibbings is famous for his witty and provocative books. Born in London, at the moment he divides his time between Athens and one of the Greek islands.

ARCHITECTURE AND INTERIOR DESIGN have one purpose: to bring delight. Yet how seldom do our hearts leap for joy. For one smiling pleasure dome, thousands of frigid buildings glare back at us with functional arrogance. For one interior that gives delight, there are starved purer-than-thou pretentious "modern" rooms with wall-to-wall social frustration or a new gluttonous décor (gracious camp) that suggests a heaped-up plate of *rijsttafel.* Yet, ironically, in the latter interiors there *is* hope for future delight. We should cling to it. Embrace it. Liberate it. I mean the delight revealed in certain accessories that today's interior designers scatter around like confetti.

Seeing these fantastic objects—clandestine, shrinking under exotic plants but smiling right back at you—you realize with a thump of the heart that in the bejeweled peacocks, lilac kakemonos, gold-lacquered boxes, lapis lazuli elephants and Fabergé goldfish is the unmistakable handwriting of the aesthete. You realize something else. The aesthete, gone with the functional wind, has left us without delight, wit, grace, fantasy and sensuous pleasure in our environment. One thinks of Oscar Wilde, Marcel Proust, Ludwig II, Robert de Montesquiou, and then it occurs to you that in these exotic accessories—unobserved, waiting offstage—is the aesthete.

And the stage is set. The climate of the times is explosive. Permissiveness has fractured modern arts, shattering glass houses—reliquaries for Mies van der Rohe furniture—and multinational corporation shrines hung with abstract altarpieces. All have begun to crack. Total absence of delight and consequent face-saving rejection by architectural writers has induced a postmortem eclipse. Long before the collapse, Victorian and Edwardian arts, poised like a melting glacier, began to flood world architecture and interior design.

Today books pour out illustrating with smiling wonder the Victorian arts from the end of the Romantic movement to Art Nouveau. In the volte-face that now follows, art dealers alert to the future display Gérôme, Beardsley, the Roman wonderland of Alma-Tadema, the roses of Fantin-Latour. World museums exhibit Art Nouveau, Delacroix, Tissot and Chase. The New York Cultural Center plunges in with an exhibition of Bouguereau; Hamburg exhibits Caspar-David Friedrich. The New York Metropolitan Museum of Art, scurrying like Noah up the gangplank, exhibits the Impressionists and the Pre-Raphaelites with enthusiasm.

Obviously, a young generation in art, architecture and interior design, relaxed by Victorian imagination and the current urge for liberation, will throw off puritanical shackles that older, overdevout, avant-garde reformers clamped on the arts. They will demand freedom for aesthetes, freedom to delight. Together they will bring us—gay, smiling, illustrious—the essence of a Gossamer Age.

Forecasts of such an age go back at least forty years to

continued on page 24

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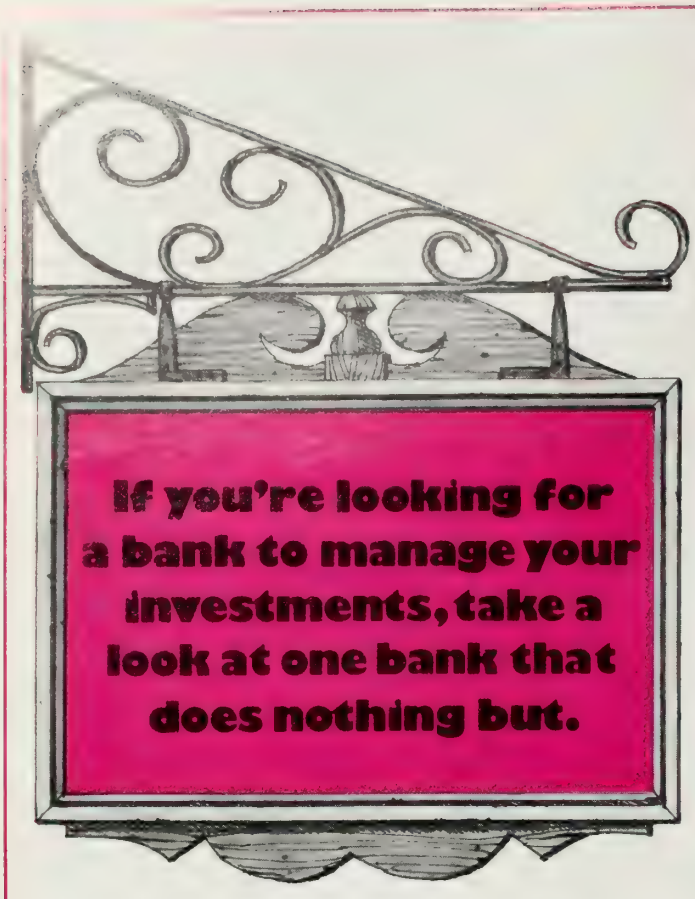
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GUEST SPEAKER

continued from page 20

the early thirties when the aesthete brought the last delight to art before the iron curtain of modernity banished him as irrelevant to its puritanical purge. In 1933 architect/designer Emilio Terry, collaborating with George Balanchine, created settings for *Les Valses de Beethoven* and interiors and *folies* for Charles de Beistégui. These interior spaces made for delight and dreams—airy fairy-tale grottoes reflected in marble floors, screened with translucent gauze—were an evocation of the future. Later, but equally prophetic, were the spellbound interiors created by David Lean and his art director for the film *Dr. Zhivago*. These rooms, transformed as by a magic wand into silent shimmering snowdrifts and icicles, with only

"THE RICHNESS, NOBILITY, SENSUAL AWARENESS OF THE VICTORIAN IMAGINATION."

the faint sound of swaying crystal pendants, made a world audience quicken with delight. But these tentative predictions echoed by the fantasy and wit of Pavel Tchelitchev, Christian Bérard, Cecil Beaton and Oliver Messel are only the prelude of a Gossamer Age in design.

In this new age a new generation, untouched by fashionable critics of the thirties who damned the nineteenth century as barbarous and philistine, will explore with new eyes and unbounded delight what is, in reality, the richness, nobility, sensibility and sensual awareness of Victorian imagination. Youthful Ganymedes of architecture wafted to a Victorian Olympus will gaze in rapture at the unearthly, mist-swathed buildings, phallic as cypress trees, drawn by Caspar-David Friedrich and Christian Jank and will embrace the sensual arabesques of Emile Gallé. Interior designers, cupbearers to a Victorian Zeus, will wander through royal winter gardens more exotic than glades in a tropical paradise, swan grottoes, summer palaces with salons enclosed in waterfalls lighted by rainbows, and voluptuous bedrooms of crystal.

And the future? One can only guess. But with inspiration from Victorian dream and reality, future inhabitants of the Gossamer Age—delighted to be in environments light as a grove of birch trees with springtime furnishings, screened with mesh delicate as cobwebs and swooning in beds akin to cumulus clouds—must surely live happily ever after.

One more thing. In every age a cult figure embodying the aspirations, the ethos, of an age simultaneously inspires the subconscious of artists. Such a figure, not always contemporaneous with the age he embodies, may reign over its later fulfillment. One wonders who the cult figure of the Gossamer Age will be. Names circle around the mind—Alma-Tadema delighting Edward VII with private pornographic murals, Thoreau dreaming of a sensuous sylvan retreat, Joseph Paxton with visions of a new ethereal architecture. But one individual, impossible to eliminate, remains—Prince Albert. Prince Albert, beautiful, lonely, steeped in hidden mysteries and unfulfilled desires—a Gossamer Age Prince Charming dreaming, as nightingales sing around him, of a palace in crystal. □



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RUSSELL LYNES OBSERVES



Drawing by E R Kinstler

The Paradox of Photography

THE BEST ARCHITECTURAL PHOTOGRAPHER I KNOW is an architect who gave up his practice some years ago to record on film the work of other architects from the most ancient and anonymous builders of temples to Apollo and Zeus to the most publicized modern builders of temples to mammon. He is G. E. Kidder-Smith, and we were talking cameras recently (I once illustrated a book on Portugal largely with photographs of architecture and sculpture), and he made what seemed to me a very telling, albeit simple, statement about photography in general. "It doesn't much matter what camera you use," he said. "It's where you stand that matters."

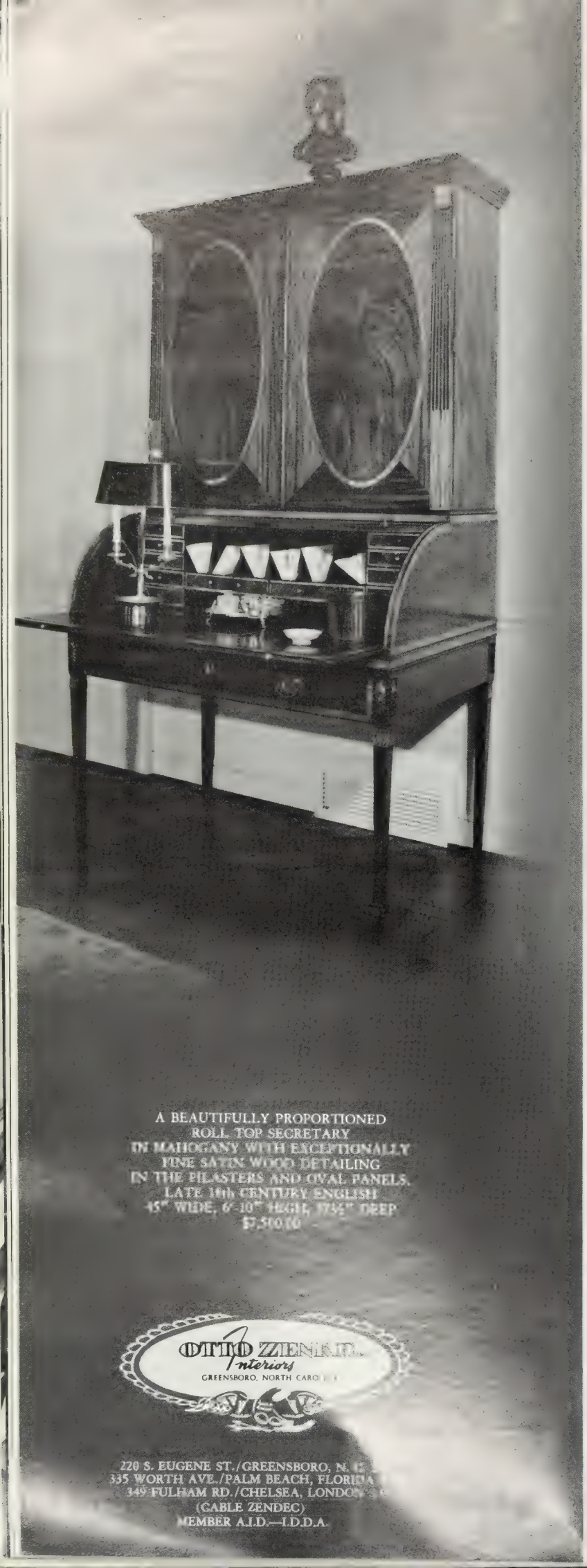
It is because of perception not because of the development of highly sophisticated picture-making machines that photography is enjoying a new status, a new dignity. There is ample evidence of this in the houses of culture and the houses of cultural commerce. Within the last few months, for example, an International Center for Photography has opened on Fifth Avenue and 94th Street in New York, in what was once one of the city's handsomest dwellings, the Harrison Williams house, by the "eclectic" architects Delano and Aldrich who in 1915 epitomized all that was discreet, tasteful and elegant. Peter C. Bunnell, the former curator of photography at the Museum of Modern Art which, nearly forty years ago, was the first art museum to establish a department of photography, is now the director of the art museum at Princeton and professor of photography, the university's first. In May of this year the University of Arizona at Tucson announced "a major national museum devoted to the professional work and papers of prominent photographers," and said they would spend $400,000 over ten years to make good their boast. Last February the Sotheby Parke Bernet Galleries held an auction of photographs in New York, the first such sale devoted exclusively to photography; it included related books and magazines as well as photographs. A print of Stieglitz's *The Steerage* went for $4,500. The reporter for the *New York Times* wrote, ". . . this kind of success in the auction room is the ultimate recognition of photography's status as art, which he [Stieglitz] labored long and hard to achieve."

The old argument about whether photography is an art has made me uneasy for a long time. I have been fearful that the pro-art faction might win, and it seems that my fears have been justified. Now that evidence comes from all directions that mechanical picture taking is an art form, that it has "status as art," as the *Times* man says (though it seems to me silly to base photography's "ultimate recognition" as an art on an auction price which says something about competitive collecting but nothing whatsoever about "art") a burden has been put on serious photographers and a pretentious gloss on casual ones who feel that instead of making records and images they actually ought to be making art.

I have known a good many professional photographers over a good many years—photographers whose prints are now in

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RUSSELL LYNES OBSERVES

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the collections of art museums. I cannot remember any one of them talking about his "art" or worrying about whether other people thought of him as an artist.

There is no picture-making technique easier to learn, even in its subtleties, than photography. Lenses, shutters, light meters, films of varying textures and speeds all do precisely as they are told to do by anyone who can read the manuals, point the camera, and push the button. Some people know where to stand and what to point at and, essentially, this is the distinction between a good photographer and a poor one. The distinction between a good photographer and an excellent one lies, it seems to me, in two things: first, the

> "...THE PHOTOGRAPHER FINDS OUT WHAT HE HAS SEEN AFTER HE HAS TAKEN THE PICTURE."

freshness of his perception (he sees what has not been seen before) and, second, his ability to isolate what he finds significant from what is extraneous. In that sense he imposes his will on his subject. To put it another way, the excellent photographer uses his camera to record what his sensitive and finely honed vision perceives, whereas the good photographer finds out what he has truly seen *after* he has taken a picture. One might say that a good photographer's best pictures are happy accidents—sometimes they are superb.

If photography is an art (I don't mean to be stuffy about this), it is like journalism at its very best as a social art. As Michel François Braive, a French historian of the medium, put it: "Photography is evidence: whether it is ambiguous or not, however many interpretations are possible. . . ." John Szarkowski, the director of the Department of Photography at the Museum of Modern Art and himself a distinguished photographer and the most perceptive writer on the subject I know, has said that photography is "the best method so far devised for the precise description of the most complex, specific, private and ephemeral matters of visual experience." In other words every photograph is a split-second record of history, however insignificant or prodigious that moment may be, however carefully planned the photograph may be, however casual a snapshot, however fuzzy or artful the print. Photography about a century and a half ago began to make everyone look at the world as it had never been looked at before—randomly, instantaneously.

More than anything it was the snapshot that did it. "Unwittingly, amateur snapshooters were revolutionizing mankind's way of seeing," John Kouwenhoven has written, "We do not realize, I think, how fundamentally snapshots altered the way people saw one another and the world around them."

So the most successful photographs are not, as my architect friend said, just a matter of where one stands; they are also a matter of standing there at the right moment . . . but above all of knowing the right moment when one sees it. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of eight books and was formerly managing editor of *Harper's* magazine.

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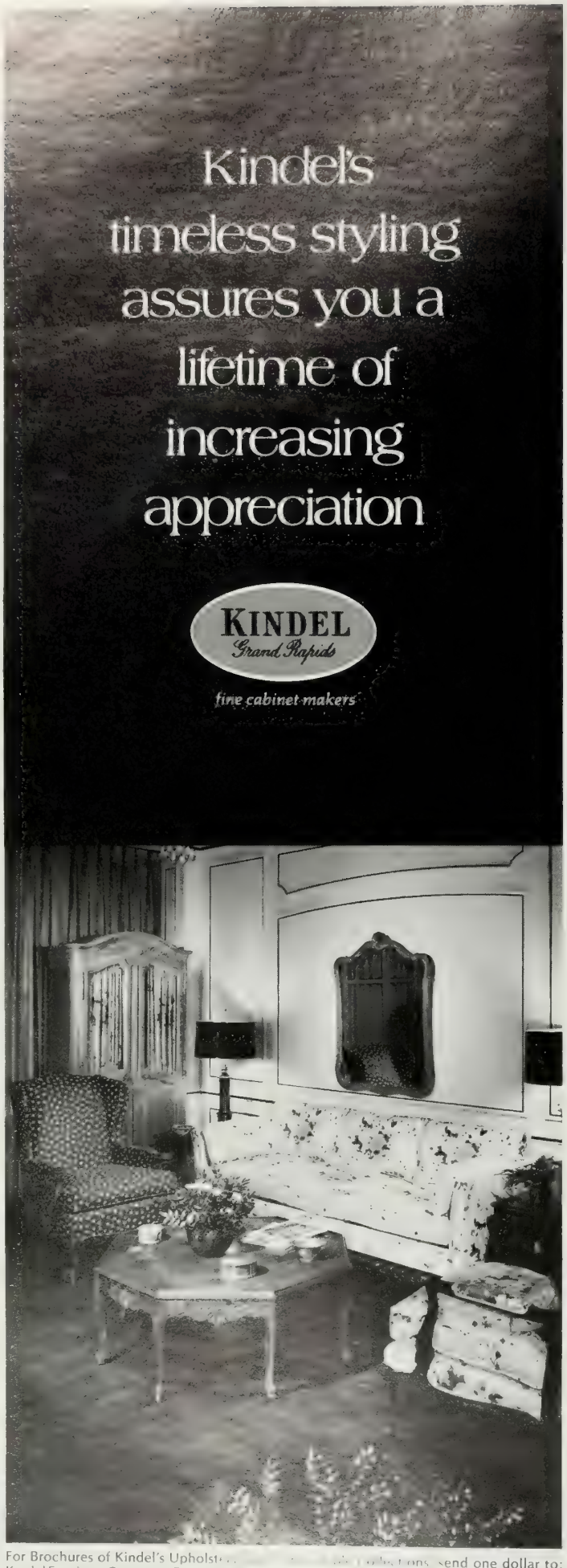
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What's Happened to the Family Silver?
By Howard L. Katzander

THINGS HAVE COME TO A DEPLORABLE PASS when collectors looking for bargains in silver must check the commodity tables in the financial pages before going shopping. But that's how it is in today's superinflated economy. What happens day by day in silver futures trading on the commodity exchanges in New York, Chicago and San Francisco establishes the price one would probably have to pay for, say, a sixty-year-old, 190-piece table service in the King's Pattern at auction sales almost anywhere in the country.

Admittedly, one could hardly list a bride's preferences in patterns with *Sotheby Parke Bernet* in New York and Los Angeles or *Eldred's Auction Gallery* on Cape Cod, the *Chicago Art Gallery's* salesrooms or those of *Trosby* in Palm Beach. But if you are yearning for the gleam of well-polished silver on your eighteenth-century Sheraton sideboard, it would serve you to learn the rules of the game as it is played by dealers in old silver at almost any auction house.

Of course, if you are one of those antediluvians to whom "auction sale" suggests disreputable overtones of sheriffs, bankruptcy and inability to pay taxes, you may prefer to buy exclusively at your local equivalent of Tiffany or Cartier for wine coolers. But not when you learn the rules.

The name of the game is "melt value."

The term is self-explanatory. It means the value of the silver content of an article when it is melted down into ingots. You can forget about workmanship, unless it has produced exceptional ornamentation or the fine silky patina of age.

The controlling factor for silver prices, at least at auction houses that go to the trouble of weighing the pieces, is the number at the end of a catalogue description that gives the weight in ounces of silver, excluding such things as knives with weighted handles and steel blades.

Silver futures have recently been ranging between $4.50 and $5 an ounce. If we multiply the number of ounces in a piece of silver or a silver service by the melt value as represented by the current futures price, we arrive at the approximate price silver will bring at auction.

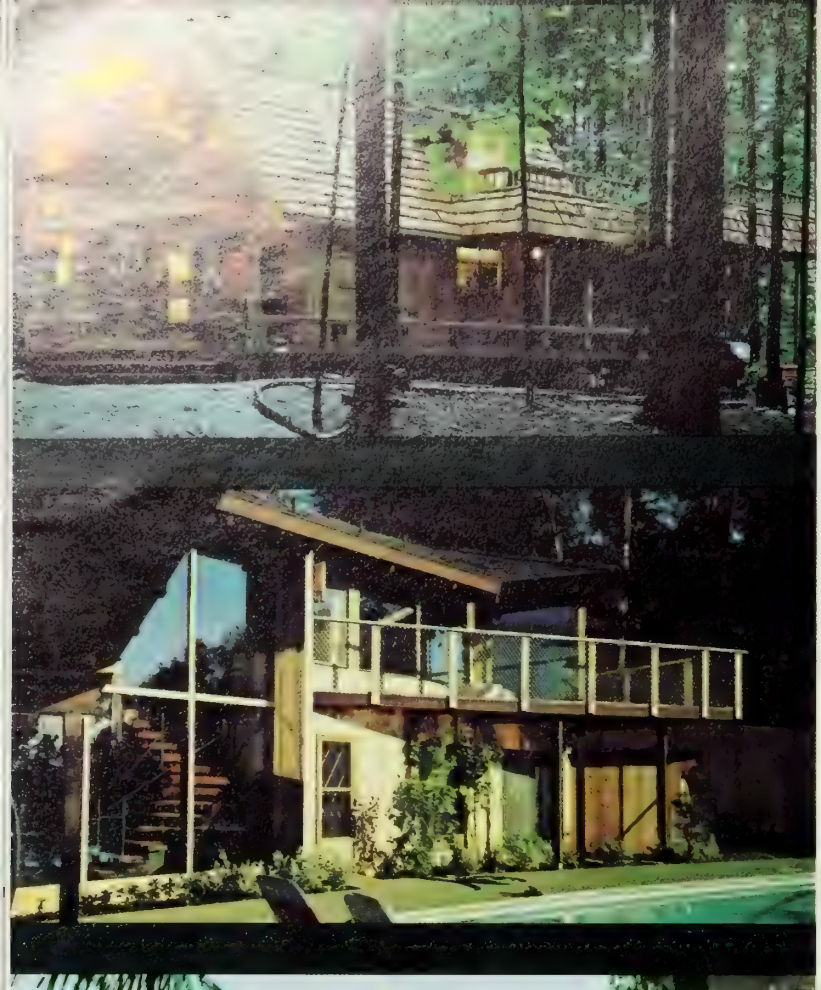
Silver of no great antique value and no great decorative value sells at auction for approximately the value of the silver content at the prevailing world price for the raw metal. That's it. Except where there is decorative or antique value. Even then it is almost always bargain day for silver at auction.

The underlying reason for all this is the economics of being a dealer in silver. If you should decide to get rid of the family silver because keeping it polished is a bore and take it to a dealer in silver, he would probably weigh your pieces and offer you a price somewhat below melt value on the theory that a) you need cash, or b) it's been such a nuisance to you that any amount will look like found money. If you haggle, the most he will offer is the day's melt value.

Now let us look at what this means in practical terms. At the Tiffany level, a five-piece place setting—dinner knife,

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INTERNATIONAL ART MARKET

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fork, soup spoon, salad fork and teaspoon—sells in a range of $104 to $201. At the mass-production level, the range runs downward from $197 (for Gorham's top design), with the individual pieces getting lighter and lighter as the price for a place setting decreases. A service of Gorham for twelve, without serving pieces, ranges from approximately $1,750 to $2,350. Keep those figures well in mind.

Let's face it, what one is looking for in table silver is heft. There is nothing more satisfying to a man than to pick up a substantial spoon or knife that responds with weight and balance to the cutting and lifting of food. The light, flimsy modern designs, including that attractive bamboo pattern with

"THE NAME OF THE GAME IS 'MELT VALUE.'"

its handles slim as a fountain pen, is troublesome to a man's hand. After all, he's eating, not signing a check. So let us look at some sets sold recently at a West Coast auction, when the melt-value futures price was around $5 an ounce.

A Gorham service for twelve, retailing in the $1,750 to $2,350 price range, consists of 60 pieces. Another, selling at auction, has 95 pieces (one butter knife lost in the trash), comprising eight-piece place settings, rather than five, weighing 104 ounces. At the melt value of $5 an ounce, the latter set would be worth $520. It sold for $550 at auction.

Another domestic service, International Sterling's "Wedgwood" pattern, had 171 pieces: thirteen-piece place settings for twelve persons, including everything (iced-tea spoons, even); there were several serving pieces and a five-piece carving set. The weighable silver (excluding knives, etc.) came to 163 ounces. Multiplied by $5, it had a melt value of $815. It brought $900—the carving set, which could be sold separately by a dealer, probably accounting for the difference—171 pieces for $900 vs. 60 pieces for at least twice that amount.

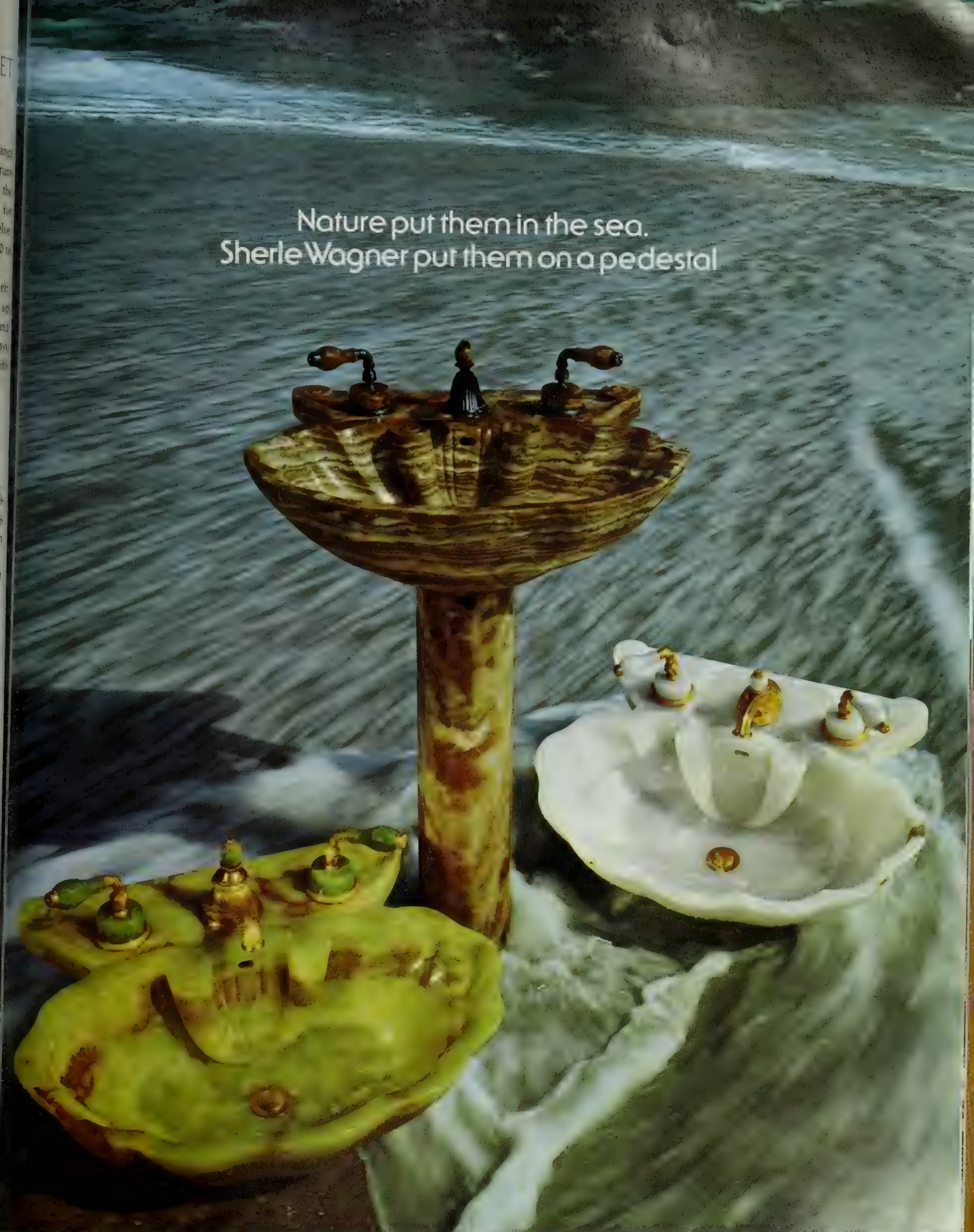
The prize of the sale was a large French silver-gilt service by G. Keller, Paris, circa 1900; 454 pieces, service for 36 with six kinds of spoons, including a dozen salt spoons, along with 33 serving pieces including four pairs of ice servers. Weight, 759 ounces. Price $4,250, $9.35 per piece, assuming the salt spoons balanced out the big ladles and the knives came free, $500 a place setting. A matching dessert service for 36 weighing 232 ounces, brought only $1,500 or $6.50 an ounce.

Of course, there is always the problem of monograms, which are no problem at all unless you are uptight about such things. Often they can be removed and after all, a "W" on your silver when the family name is Adams, can easily be explained in a glamorous way.

"It belonged to my Great Aunt Willful, who, true to her name, ran off at sixteen with a ship's captain who heaped her with riches before he drowned in a typhoon."

The possibilities are endless. □

Mr. Katzander is the editor of *International Art Market*, a monthly periodical reporting fine art and antiques auction prices. The subscription is $35 a year. Address: *Art Market*, 150 East 58th Street, New York, New York 10022.



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Passport—The Channel Islands: English with a French Accent

MOST TRAVELERS TO EUROPE don't think of going to the Channel Islands—and with some reason. They are off the beaten tourist track; they are low-key and not widely advertised; there are no casinos; and they do not attract the international set.

However, they do attract some of the world's richest people who have households there in order to escape taxes elsewhere. Many of them are escapees from England who, incidentally, can only return to their homeland for ninety days in any one year. Rolls-Royces are very common.

By name the islands are Jersey, Guernsey, Alderney, Brechou, Herm, Jethou and Sark. On their respective islands the Jersey, Guernsey and Alderney cows are still producing good rich cream for one and all.

Sir Walter Raleigh was once governor of Jersey. The singer Lillie Langtry was born here, and so was the famous golfer Harry Vardon. His birthplace can still be seen near the links of the Royal Jersey Golf Course. During the reign of Napoleon III in France, the novelist Victor Hugo lived for fifteen years in exile on Guernsey where he wrote *Les Misérables.*

The islands themselves are English and have been described as "pieces of France that fell into the sea and were gathered up by England." They have an unusual political status. Since they do not recognize the English Parliament, they are a self-governing "peculiar of the Crown." In any case, they are at the cultural and historical crossroads of France and England.

THE ISLAND OF JERSEY

This is the largest island, and Jersey is the logical place to make your headquarters. Its natural setting brings to mind both the coasts of Brittany and Normandy. But, in spite of the important Norman/French influence, it is stoutly British in character, culture and language.

When To Go

Jersey has the reputation of being "the sunniest spot in England." There are many other attractions: the absence of the Value Added Tax, the almost universal acceptance of both English and French, along with native money and a comfortable "halfway-between" feeling. For example, pubs, fish and chips and driving on the left make the English feel at home. By the same token, the French are guaranteed to have a "foreign" vacation just fifteen miles from the Continent.

As a result, the forty-five-square-mile island is extremely crowded in July and August when reservations well in advance are essential. Although camellias sometimes bloom at Christmas and there are daffodils in February, the weather does not really begin to grow mild much before mid-April. In fact, some hotels do not even open before Easter. The best times to visit are May and September.

Where To Stay

Jersey is small enough so that you can stay in one place and see the entire island conveniently by car. Tourism is the main industry, and there are approximately 650 registered hotels and guesthouses under the authority of the Jersey Tourism Committee. They are all inspected and graded annually. Oddly, the best of them are not in St. Helier, the capital.

The quietest and most elegant is *Longueville Manor* in a secluded country setting just outside the city. Slightly inland is the *Atlantic Hotel,* in a private woodland adjoining the La Moye Golf Club. For first-class seaside accommodations there is the *Old Court House Hotel* near the Royal Jersey Golf Club and *Le Couperon de Rozel* at Rozel Bay, a converted Napoleonic fortress on the island's ruggedly spectacular northern coast. These hotels also set two of the island's best tables. The seafood—and the Rozel lobster at Le Couperon—is excellent.

Other good restaurants include the *Lobster Pot, L'Anciennette* at St. Aubin's Bay and *Le Chalet* at Bonne Nuit Bay. In spite of the proximity to France, the cuisine has an English character.

What To See

Touring by car is the major attraction. Jersey's coastline can be driven in a morning, and no fixed itinerary is necessary. There are three distinct beach areas: the sheltered, well-developed beaches near harbors in the south and east from St. Brelade's Bay to St. Catherine's Bay; the rockier beaches in the north, set in Jersey's most striking scenery, the steep cliffs of Bonne Nuit, Bouley and Rozel bays; and the west coast with more than three miles of sand beach on St. Ouen's Bay. These are good areas for picnics, but beware of strong tidal currents everywhere.

St. Helier

Visit the old covered market in Jersey's capital city, and buy some excellent Channel Island tomatoes. You'll find the best hot lunches and teas at the *Sedan Chair.* The *Société Jersiaise* museum on Pier Road has many interesting exhibits: historical, zoological, marine-biological, agricultural, geological and maritime. There is also a special display devoted to Lillie Langtry, the "Jersey Lily." And there is a museum across the bay in Elizabeth Castle, built by Sir Walter Raleigh.

Zoological Park

Gerald Durrell's famous Jersey Zoological Park in Trinity is known the world over. It was founded by the naturalist in 1959 as a refuge for endangered species and is located on the grounds of an English manor house. There is a refreshingly relaxed and natural feeling here, since animals are given as much space and freedom as possible. There is also a very sophisticated closed-circuit television for viewing the animals. The park has an ambitious and successful breeding program designed to save diminishing species. The primates and tropical birds are particularly interesting.

THE ISLAND OF SARK

This little island has become increasingly well known in recent years. There was an excellent play in London called the *Dame of Sark*—all about the distinguished and stouthearted lady who ruled the island for many years and how she coped with the German occupation during World War II. There are many booklets on the Channel Islands available from the *British Tourist Authority,* 680 Fifth Avenue, New York, N.Y. 10019 or 612 South Flower Street, Los Angeles, California 90017. □

Edited especially for the readers of *Architectural Digest* by *Passport,* the monthly travel newsletter, which can be obtained on a subscription basis by writing to their offices at 20 North Wacker Drive, Chicago, Illinois 60606.

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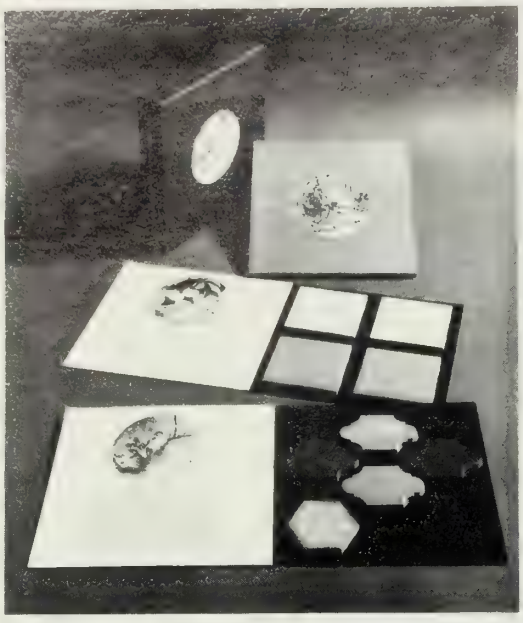
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LONDON NOTEBOOK

Visiting the Stately Homes of England
By Sam Burchell

THE ENGLISH COUNTRY HOUSE, symbol of a vanished and vanishing way of life, was immortalized by the late Noël Coward in "The Stately Homes of England." He sang his own sparkling composition, not only in Mayfair theaters in the 1930s, but to Allied troops during World War II and at a later date to the high rollers of Las Vegas. Perhaps because of this song Americans have come to accept the myth of the English country house, without understanding that it is in very real danger of surviving only in Mr. Coward's lyrics.

The present moment, both here and abroad, is a time of cultural reaffirmation—a time for reflecting on national history and the uses of the past. In the United States many Bicentennial celebrations are already under way, and 1975 has been designated Architectural Heritage Year in Europe.

Britain in particular, poised now at the beginning of a new and less prominent role in world affairs, has taken the preservation of its remarkable past with high seriousness. This year in London there was an important, albeit melancholy, exhibition at the Victoria and Albert Museum called "The Destruction of the Country House." It undertook to assess the role of the country house in British history and society and to lament the fact that many fine examples are now gone, overwhelmed by the modern world. Innumerable historic manors and large estates have fallen prey to death duties, real estate developers and a new social dispensation.

Nigel Nicolson, who inherited Sissinghurst Castle with its splendid gardens from his parents, Victoria Sackville-West and Harold Nicolson, understands the problem with rare clarity. "Many of these houses are architectural masterpieces," he points out, "collectively the greatest contribution which Britain has made to the visual arts." He is fortunate that his own inheritance has been protected by the National Trust.

When it designated 1975 as Architectural Heritage Year, the Council of Europe was acutely aware of the problems of preservation. Today it is clear that resources are being squandered recklessly in all the industrialized nations of the world—resources that include not only minerals from the ground but works of art and architecture from the past. The Council of Europe called for the initiation of pilot programs in certain selected countries to concentrate on town planning and the reclamation of historical districts, "to assure for ancient buildings a living role in contemporary society." Duncan Sandys, chairman of the organizing committee, remarked, "The obliteration of the past must not be accepted as the inevitable price of progress." And even the most casual visitor to Britain today will realize the many efforts being made to preserve the treasures of the past.

At the moment a welcome opportunity is available for Americans to observe some of these efforts. A number of provocative tours have been organized by *Master Travel* of San Francisco in conjunction with a London travel agency, *Britain Without Tears.* The first tour is now under way.

continued on page 40



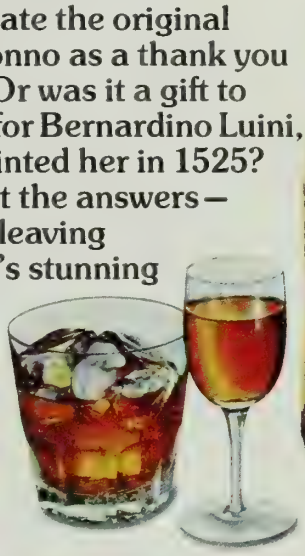
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LONDON NOTEBOOK

continued from page 38

A small and select group of travelers has the opportunity to visit some of the famous houses and historical monuments in England under unique circumstances. Wherever possible, they will be greeted as guests by the owners themselves at a series of luncheons and dinners and receptions. In this manner the fortunate tourist will see such well-preserved estates as Sudeley Castle, Goodwood House, Dodington House near Bath, Blenheim Palace in the Cotswolds, Ragley Hall, Castle Howard in Yorkshire, Audley End and—among other historical buildings—the Royal Pavilion at Brighton (shown in *Architectural Digest*, March/April 1973). These personalized tours are planned, like Architectural Heritage Year

"THE OBLITERATION OF THE PAST MUST NOT BE ACCEPTED."

itself, to continue into the future. Further details may be obtained from Master Travel, 555 California Street, San Francisco, California 94104; telephone: (415) 397-4545.

For an immediate preview of the sort of thing you may encounter on an exploration of European Architectural Heritage Year in Britain, consider Millichope Park which is featured on page 82 of this issue. It is an ideal illustration of the ways in which owners of country houses have been dealing with their problems. In this case, a private solution was reached, and Lindsay and Sarah Bury have restored a magnificent Greek Revival house and—more important—have succeeded in making it comfortable and livable and entirely appropriate to contemporary life. In the majority of cases, government grants and tourist income have combined to help owners of other country houses and great estates to preserve the fabric of the past, not only for themselves, but for the benefit and pleasure of all.

The importance of the British heritage and the role the country house, in particular, plays in that heritage was emphasized by the Marquess of Hertford on a recent visit to the United States. Owner of Ragley Hall in Warwickshire, Lord Hertford has first-hand knowledge of the difficulties involved in maintaining one of the great homes of England. But he feels that all the hard work and uncertainty—the farming, the taxes, the tourists—are well worth it. He is committed to making Europeans aware of the unique value of what they have inherited from the past. "It can never be duplicated," he says. And there is no arguing the point.

Happily, with the determination of owners like Lord Hertford and Nigel Nicolson and the Burys of Millichope Park, with the help of the National Trust and the enthusiastic interest of tourists from all over the world, there is little danger of the English past being forever lost. And the heritage of a great nation will be preserved. The Anglo-American poet T. S. Eliot has captured the essence:

> So, while the light fails
> On a winter's afternoon, in a secluded chapel
> History is now and England. □



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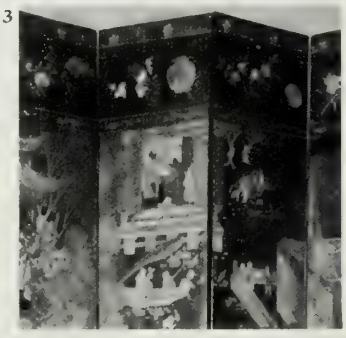
COLLECTOR'S CLOSE-UP



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1. **Page 49.** The smooth surfaces, firm boundaries and optical colors that in the 1950s and 1960s had marked the "hard-edge" paintings of Alexander Liberman are manifest here in his steel sculpture titled *Cormat #1.* Like other artists, from Picasso to Max Bill, Liberman is equally skilled as a sculptor.

2. **Page 51.** This painting is the work of contemporary American artist Charles Hinman, a masterful practitioner of the shaped canvas and of polychrome geometries. His canvases are cut at the edges to form geometric shapes, and color is used to present an even greater three-dimensional quality than the altered canvas implies. In such a way tension is created between vivid illusionism and solid fact.

3. **Cover and Page 55.** Chinese screens such as this twelve-panel partition from the early K'ang Hsi period (1662–1772) were originally transshipped from the Coromandel Coast of southwest India as part of their journey from China to Europe. Hence they acquired the inaccurate nomenclature, "Coromandel screens." The designs on them include animals, flowers, landscapes, scenes of historical, royal and legendary life and, as on the border of this one, the "hundred antiques." After the designs were cut through several layers of lacquer to the wood foundation, the exposed wood was then painted.

4. **Page 56.** Pablo Picasso's widow Jacqueline, whom he married in 1961, sat for this painting by him entitled *La Dame au Chapeau.* In it Picasso (1881–1973) was interested in the relationship between the face, with its unmistakable classical profile and wide tranquil eyes, the hair and the shape of the large hat. Each of the artist's wives and mistresses was the subject of many of his paintings. Certain characteristics of each face fascinated him and became recognizable in the renditions he did of that face, like a theme with variations.

continued on page 44



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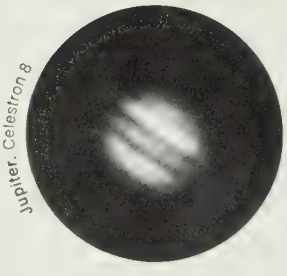
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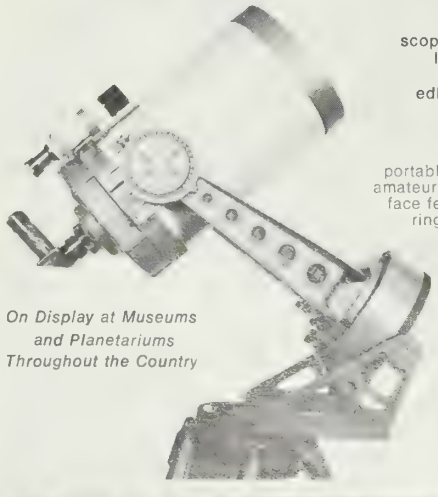
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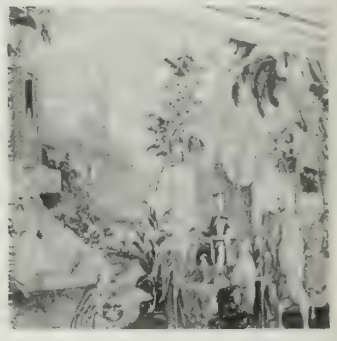
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5. **Page 60.** Placing a small or even a large Turkish rug on a table was a common practice in England and Holland during the sixteenth, seventeenth and early eighteenth centuries. Rugs were costly and rare then, and the effect was primarily decorative—a way of displaying a prized possession *on* rather than *under* a table and, at the same time, protecting it from wear and tear. Occasionally these rugs functioned as coverings when tables were used to serve food.

6. **Page 61.** William Williams (1727–1791) painted this *Portrait of Jacob Fox* in 1774, two years before he left America and returned to his native England. Having lived in New York and Philadelphia for thirty years, he is considered an American colonial painter and is currently receiving increasing attention. The painting is one of only fourteen by Williams, who was also a novelist. Nineteen-year-old Jacob Fox is depicted standing between rock formations, but the figure almost seems to be a cutout superimposed on the landscape.

7. **Page 63.** The surface of this diminutive high chest of drawers was painted to resemble wood graining. Made in England of pine or deal between 1680 and 1700, it is an example of the technique predominately used in rural areas to simulate the appearance of more refined city furniture. Thus a piece made of soft wood such as pine or poplar, that historically had been classified as inferior, often would be painted to look like walnut or mahogany.

8. **Page 100.** One of a series of six called *Tenture des Chinois (Chinese Hangings),* this tapestry reflects the fashionable interest in chinoiserie that began in the seventeenth century. The title of this particular work in the series is *Le Prince Voyage (The Prince on Tour).* It was designed by Blain de Fontenay and woven in 1724 at the tapestry workshops of Beauvais.

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COLLECTOR'S CLOSE-UP

continued from page 44

9



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11



12



9. **Page 101.** A Régence bronze rhinoceros supports this clock, reflecting the consistent tendency over the years of designers to extend the areas of acceptable subject matter. Rejecting the more commonly used animal motifs—such as the cow, the chicken and the horse—they began to depict alligators and ostriches, rhinoceroses and elephants. The use of both natural and unnatural curiosities gave designers then, as well as now, far greater leeway in creating the unusual.

10. **Page 129.** In seventeenth- and eighteenth-century houses, cisterns were used as functional architectural forms—convenient for rinsing dishes or hands, for cooling wine, for filling ewers. Since their original purpose has long been forgotten, many such as this shell-shaped marble one are filled now with plants. Cisterns were also called hand basins, wall fountains or lavabos. Small ones were sometimes made of copper, pewter, faïence or porcelain.

11. **Page 131.** Among a collection of opaline objects is this atypical early nineteenth-century pitcher and washing bowl. Sets of this kind were usually made of porcelain or pottery, depending upon the financial status of the owners. Madame de Pompadour had in her possession a carved rock crystal set with gilded mounts, now displayed in the Louvre. These transparent pieces are classically shaped and without surface decoration, and the simplicity of line prevails.

12. **Page 136.** Miniature furniture such as this tiny Louis Philippe settee was made during the nineteenth century as children's toys or to be used as models from which full-scale pieces would be constructed. At the present time it is merely decorative. In the last century, however, people often ordered from a cabinetmaker after seeing his models, which were either original designs or copies of earlier styles. □



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RARELY DOES A DESIGNER have complete freedom in creating a house from the very beginning, in overseeing everything from outdoor landscaping and electrical systems to sheets on the bed and soap in the guest bathroom.

When Mr. Sigmund E. Edelstone decided to buy a small California condominium—actually, two joined together—at The Racquet Club in Palm Springs, it was almost inevitable for him to seek the help of Hal Broderick of Arthur Elrod Associates.

The firm, engaged in projects all over the country, has its main offices in Palm Springs and was obviously convenient. More important, Mr. Edelstone's Chicago apartment (see *Architectural Digest* May/June 1972) had been designed by the same firm, and he was comfortable with Hal Broderick's approach.

On the surface, the Palm Springs condominium seemed a simple enough project. Even with a double unit the space was modest—some 1,800 square feet—and it was a vacation home, to be used only during the winter months. Mr. Broderick's work, however, took almost a year to complete, and the project was never simple. The constant care and attention required can be attributed to enthusiasm and the meticulous natures of both owner and designer.

In general, concern with the smallest detail and an uncompromising search for quality mark the finished product. Mr. Edelstone knew precisely what he wanted: a contemporary house appropriate to the desert; that California flair typical of a Hal Broderick design; a suitable background for the extensive collection of modern art in the process of being commissioned; and a comfortable setting in which to entertain with flexibility. Mr. Edelstone is fond of having dinner parties that range from four to thirty, and he was anxious for his new house to accommodate these variations with ease.

The finished product is, quite literally, the work of many fine artists and master craftsmen and has features not often found in even the most expensive and elaborate homes. All the doors, for example, were made by a cabinetmaker, and electrical systems and controls were



PHOTOGRAPHY BY FRITZ TAGGART

OPPOSITE: Massive stainless steel gates and front door gleam at either end of the marble-floored Entrance Court, reflecting the desert in a bold and modern way. RIGHT: Soaring Alexander Liberman sculpture at poolside punctuates a mountain backdrop.

No ordinary stencil was cut, and there is little which can be found anywhere else.





custom-made. "They are unique," says the designer. Every detail is one of a kind: outdoor sculpture and paintings for the interior were privately commissioned; the complex lighting was specially installed; and Hal Broderick himself designed most of the furniture and, indeed, almost everything else right down to the plumbing fixtures.

Personalized and individually designed, the house is one of a kind. No ordinary stencil was cut, and there is little in Mr. Edelstone's new house that can be found anywhere else. The result has a certain intriguing cachet as well as a remarkable unity of design.

In many ways it is the perfect illustration of one of Hal Broderick's favorite tenets of design philosophy: "The ability to direct your creative concept to the needs and desires of a truly individualized client." This ability, he feels, is the hallmark of the professional.

Seated behind an uncluttered desk in his Los Angeles office, Mr. Broderick remembers the Edelstone project with affection. He is a careful man, not given to excess or dramatic statement, but he takes obvious pride and pleasure in the challenge of "total design" the project offered. It was a rare opportunity.

At the beginning he was given—at the owner's insistence—nothing more nor less than pure space to work with. This must be every interior designer's secret dream. The Racquet Club condominiums were in the process of being built, and it was easy enough to stop construction of Mr. Edelstone's two units when they were no more than shells.

Hal Broderick's work began with these unfinished shells. He provided landscaping and the pool outside. And he was of course responsible for designing the interior and obtaining the finest craftsmen available for floors and woodwork, for bathroom marble and all electrical installations. The totality of his involvement extended from large and important pieces of furniture to sheets and towels and tablecloths.





OPPOSITE: Sunlight streams across the Entrance Hall and adjoining Living Room, a clearly contemporary blend of natural tones and meticulous but informal details. Near the front door is a Robert Natkin painting. Lamps are by the Pace Collection, upholstered pieces by Prentice and accessories from Hudson Rissman. RIGHT: Filling two walls of the Dining Room are a Dan Christensen painting from the Scull Collection, bought at auction from Sotheby Parke Bernet, and a Charles Hinman painting above an individually designed buffet.



In the dining room, for example, there is a handsome buffet he designed, a masterpiece of style and ingenuity. It is protean: it provides complete storage for flatware and other silver pieces in a cabinet lined with tarnish-preventing cloth; there is a stainless steel top for serving, recessed outlets for hot plates, clever underlighting and two concealed stereo speakers.

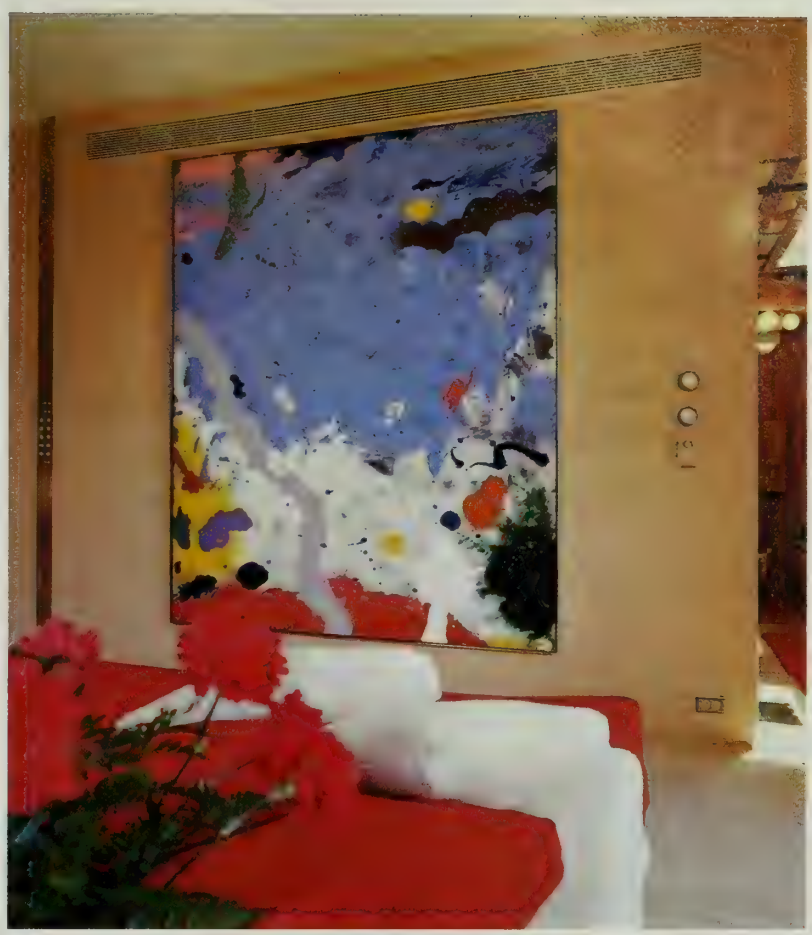
The bedroom, too, is a splendid example of efficiency and thoughtful design. A nightstand contains a master control panel which operates all the lighting as well as the music and television. Every convenience has been provided and integrated into the overall design of the condominium.

In spite of what might seem an excessive attention to detail the finished house is surprisingly casual and quite in keeping with the informal resort setting. Tones of camel and beige suggest the desert and vivid accents of red and brown emphasize the California feeling. It is a flexible and eminently usable house: one in which to be comfortable, to entertain effortlessly, to have the necessary leisure for the enjoyment of contemporary art and breathtaking natural beauty.

Indeed, the house is something of a paradox: at once contemporary and timeless, informal and precise. It is strikingly modern but blends effortlessly into its Palm Springs setting.

A convenient symbol of the paradox are those magnificent entrance gates and doors of stainless steel which welcome the visitor into the comfortable and contemporary world inside—but which, at the same time, reflect the bright desert sky and the sand and the mountains. The house is an intriguing blend of old and new, of the impermanent and the timeless, of the purely natural and the latest in technology.

Hal Broderick has created a completely individual design which can hardly be duplicated but from which a good deal can be learned. □





OPPOSITE: In the Den an African gazelle sculpture rests within a lacquered custom stereo and television cabinet, facing the Prentice sofa bed. Painting is by Voy Fangor. RIGHT: Splashes of vivid color distinguish the Master Bedroom. Nightstand panel controls lights, stereo and bed, which is centered in the room. Ingenious desk unit neatly conceals a television, record storage, business machines, file drawers and even a waste basket. Paintings are by John Seery and Ilya Bolotowsky; accessories are from Hudson Rissman.

The Brightness of a New Palette

An International Context in Beverly Hills

INTERIOR DESIGN BY KALEF ALATON, ASID, AND JANET POLIZZI ARCHITECTURE BY HAROLD W. LEVITT, AIA

LANDSCAPE ARCHITECTURE BY PETER LANG

IT WAS A CONTEMPORARY HOUSE of imposing size and proportions. There were high ceilings, generous terraces and magnificent views extending from Beverly Hills to the ocean—a house with everything: setting, luxury, comfort, space. Well, almost everything.

The house itself had little flair, the interiors were monotonously white and the overall effect was one of blandness. The owners were anxious to change, and they cast about for a solution.

Fortunately, the solution was near at hand. The lady of the house put through a call to interior designer Kalef Alaton and his partner Janet Polizzi. "You've got to do something," she said. The designers arrived and quickly saw

BELOW: Enclosed Atrium off the living room adds a greenhouse-like effect to the vibrant interior space. OPPOSITE ABOVE: Another enclosed Atrium enhances the dining room. Colorful Art Nouveau table is from H. Pollock; wicker chairs are by McGuire. OPPOSITE BELOW: An antique Ushak Turkish rug, circa 1875, a Chinese Coromandel screen and a large K'ang Hsi cloisonné bowl set an exotic tone in the Living Room. Clarence House chintz covers the sofa and chaise; antique oriental silks on the ottomans are from Sotheby Parke Bernet.





"The house was dying for color."



Additional view of the Living Room, as shown on cover.

A calculated risk on the part of the designers had splendid results.





OPPOSITE: Two views of the Den exhibit the cohesiveness and character achieved within a large contemporary area. Rare Turkish rug, circa 1895, provides the framework for a fireplace grouping; a Picasso painting is the focal point. Sofa is covered in Italian suede from Clarence House. BELOW: Crisp white accents of Chinese Export porcelain and an antique Burmese carved wood sideboard are important assets to the formal Dining Room. French chairs are from John J. Nelson.



the many changes the house required.

"The house was dying for color," says Mr. Alaton, recalling that day.

He and Ms. Polizzi went to work at once, although a rather large restriction was imposed. "Don't throw anything out unless you have to."

The plea was more honored in the breach than in the observance, and a calculated risk on the part of the two designers had splendid results. Setting aside their initial reservation, the owners quickly accepted the changes.

Before a color palette could be used, the interiors required a large measure of simplification. There were, for example, several magnificent paintings —among them, a Picasso and a Soutine—but they were displayed in the company of many lesser works. Kalef Alaton, who had been an art student in his native Turkey, removed the lesser works and restored the proper focus.

Only through simplification and selection could the stage be set for a dramatic use of color. Then the team of Alaton and Polizzi used vivid color lavishly, and it is the design feature that gives the redecorated interiors their present grace and unique charm.

Since his style is international in character—Kalef Alaton speaks five languages and has recently been in Istanbul working on an apartment overlooking the Bosphorus—he thinks of his approach as eclectic. Neither he nor Janet Polizzi feel their work has a particular "look." What they try to provide is a design appropriate to the particular project on which they are engaged.

But surely there are bound to be characteristics and overlapping signatures from one project to another. The September/October 1974 issue of *Architectural Digest* shows interiors by Alaton and Polizzi for the Beverly Hills residence of Dr. and Mrs. Joseph Pollock.

It is inevitable—even though the designers insist they have no particular look—that there are certain similarities between the Pollack house and the present one. The same warmth and

PHOTOGRAPHY BY MAX ECKERT



. . . warmth and flair for a house of monumental proportions.





vibrant color, the same extensive use of oriental rugs and handsome antiques are everywhere apparent. While these do not constitute a signature in any limiting way, they do suggest that there are certain design elements with which Kalef Alaton and Janet Polizzi are most comfortable and which serve to express their aesthetic point of view.

And aesthetic it is: Mr. Alaton is an accomplished artist as well as an interior designer. In his own apartment he has a number of charming Turkish miniatures which he painted himself, and he only wishes he had more time to devote to art. But there is little doubt that interior design for him is an art form. His early training at the Academy of Beaux Arts in Istanbul and at the Ecole des Arts Moderns in Paris, he feels, has been invaluable.

That training, his wide familiarity with Europe and his own Middle Eastern background have combined to put a "signature"—much as he may dislike the word—on the Beverly Hills house. These elements made it possible for him to create new interiors with compelling warmth and flair for a house of large and monumental proportions.

The blandness of the previous interiors was eliminated, and a superb patina created through the use of fine fabrics, rare antiques and exciting oriental rugs. The designer used striking color along with soft shades of peach and apricot, and there are many moments of beauty: for example, the reflection of glazed walls on gleaming wooden floors.

At first reluctant and hesitant, the owner soon agreed with Kalef Alaton's every suggestion. Mr. Alaton remembers the day he telephoned from London about buying the magnificent and costly Chien L'ung screen now in the living room. His client had no doubts in the least.

"Buy it!" she said firmly. "Buy it!"

OPPOSITE ABOVE: A gay French chintz from Brunschwig & Fils enlivens the Master Bedroom. Antique tray table is from H. Pollock. OPPOSITE BELOW: A bold floral fabric is the individualized signature of the Guest Room. ABOVE: The imposing modern structure features commodious poolside terracing.



PHOTOGRAPHY BY FRANK J. DAVIS

Williamsburg Colonial

An Approach to the American Past



THE BRUSH-EVERARD HOUSE in Colonial Williamsburg can be considered rather touristy fare, a worthy example of middle-class Colonial architecture, or a tableau of the two hundred and fifty years of changing mores and manners, not to mention some prodigious events, depending on your point of view.

Its doors have welcomed people in the lifetimes of George Washington, Thomas Jefferson, Patrick Henry. Its white frame has gathered dust from the wagons of the American Revolution as they carried the wounded over the sandy road to a makeshift hospital at the governor's palace.

Facing the Palace Green, and a few blocks from the Raleigh Tavern, the Brush-Everard house has stood, despite the hazards of candles and open hearths, since the "roof was raised" in 1711.

Williamsburg was a young capital of only twelve years, but with the fearful example of row-house Jamestown, the governor instituted the sophisticated "Act Directing the Buildings (of) the Capitoll and City of Williamsburg." All buildings on the main street had a front "within six Foot of the Street and not nearer." Later, every house had a fence of wood—the white picket fence of twentieth-century America's dream.

Although a half acre was allotted every house, John Brush, apparently an expansive American, purchased a full acre on which he built a house typical of its time and place, a one-room-deep Virginia dwelling with a central passage and two bedrooms upstairs. Like most early Williamsburg houses of the middle class it was built of wood which was less costly than brick and, in accord with popular belief, less susceptible to dampness and the ensuing family maladies. To protect against fire and the cooking odors of such favorites as Collar a Pig, and seasoned with a pennyworth of isinglass, the kitchen, the smokehouse, laundry, dairy and office, along with "necessary rooms," were built around a paved outside work area at the rear of the house.

This served John Brush as both residence and office. Judging from his occupations of gunsmith, armorer and first Keeper of the Powder Magazine, he, by position, led a lusty life. And he had not far to walk. One hundred and fifty paces from his house, the Virginians, unburdened by the sin and salvation of the Puritans, built the first theater in British America. What the Quakers believed was morbidly worldly was, in actuality, a raggedy group of pioneer actors. They were professional enough, however, for John Byrd II, whose tastes were metropolitan, to say they acted tolerably well.



ABOVE: Library furnishings include a maple daybed covered in needlepoint, a portrait of Jacob Fox over a slant-top mahogany desk and an 18th-century bird cage. Wool carpet over American gateleg table is from Turkey. The wallpaper is a reproduction of fragments of the original paper found when the house was restored to its 18th-century appearance. RIGHT: Path of original stones leads from rear of U-shaped house to an old boxwood garden.



The addition of two wings to the house is attributed by some to Henry Cary II, builder of the governor's palace and the capitol. Shortly after buying it from John Brush, Cary sold it to William Dering, a dancing master at the College of William and Mary. Dering contributed little to the house, but much to the social life of Williamsburg as he described in his advertisement in the weekly Virginia *Gazette:*

> For the Entertainment of Gentlemen and Ladies, there will be Balls and Assemblies at the Capitol every other Night, during the Court, by their humble Servant, William Dering.

The court gathered fall and spring, the two grandest social times of the year. The House of Burgesses convened. Representatives from the Colony and The Quality from the plantations arrived. Freeholders and merchants, dockhands, settlers and immigrants, frontiersmen and speculators jammed the taverns and inns, overflowed into the fairs and cudgeling bouts, into auctions and singing contests with "liquor sufficient to clear the windpipes." Traveling shows with an "ourangogant (or man of the wood)" performed on the greens followed by a German horse "understanding several languages."

These were Publick Times, and that meant the gently reared ladies put down the bawdy books of Fielding and Smollett to play with the men of fortune who proved to be "gamblers and cock fighters, hound breeders and horse jockies." Population doubled to 4,000, and William Dering was there—leading the Sir Roger de Coverley, later known





OPPOSITE: Draperies and slipcovers of European moiré liven wood tones of mahogany and walnut in the Dining Room. The marble slab table beneath the mirror is from Virginia, circa 1760. ABOVE: A pine cradle, dated 1727, is a sentimental attraction in the Blue Bedroom. The bedspread is an English linen and cotton dimity with crewel embroidery. BELOW: The Northwest Bedroom features a European trunk covered in leather with brass tacking and a diminutive chest of drawers from the 17th century.

as the Virginia reel. The Puritan conscience was not universal.

In midcentury, when pewter forks replaced eating with one's fingers, which was now strictly taboo among The Quality, Thomas Everard, county clerk and later mayor, acquired the white frame house. In accordance with his position, the gardens were enlarged, the box, now the oldest in Williamsburg, was planted, and a free-form pond, unusual in eighteenth-century Virginia, was created. The house, reconstructed and furnished in 1951, looks today as it did when Thomas Everard embellished the interior.

Living in the capital had not only the advantage of prestige but of a one-stop convenience as described in an advertisement in the Virginia *Gazette:*

> *Joseph Kidd, upholsterer* in *Williamsburg, hangs* rooms with paper or damask, stuffs sophas, couches and chairs in the neatest manner, makes all sorts of bed furniture, window curtains and mattresses and fits carpets to any room with great exactness . . . He also understands all sorts of *house painting, gilding,* and *glazing;* and paints floor cloths, chimney boards and signs.

Cultural life was important to wealthy Virginians who were not content to let the only mark of an educated man be penmanship, "as legible joyning hand, plain to be read." Thomas Jefferson assembled three hundred volumes for the guidance of a well-to-do planter of average intellectual interests.

The titles are now housed in the library of the Brush-Everard house and among them range classics, drama, history, law, philosophy, religion and science. In a letter explaining his selection, Jefferson rejected the popular notion that "nothing can be useful but the learned lumber of Greek and Roman reading." While Jefferson maintained that "a little attention . . . to the nature of the human mind evinces that the entertainments of fiction are useful as well as pleasant," the Raleigh Tavern gave attention to the human heart and hung the sign, "Jollity, the offspring of wisdom and good living." It was a sentiment befitting Williamsburg.

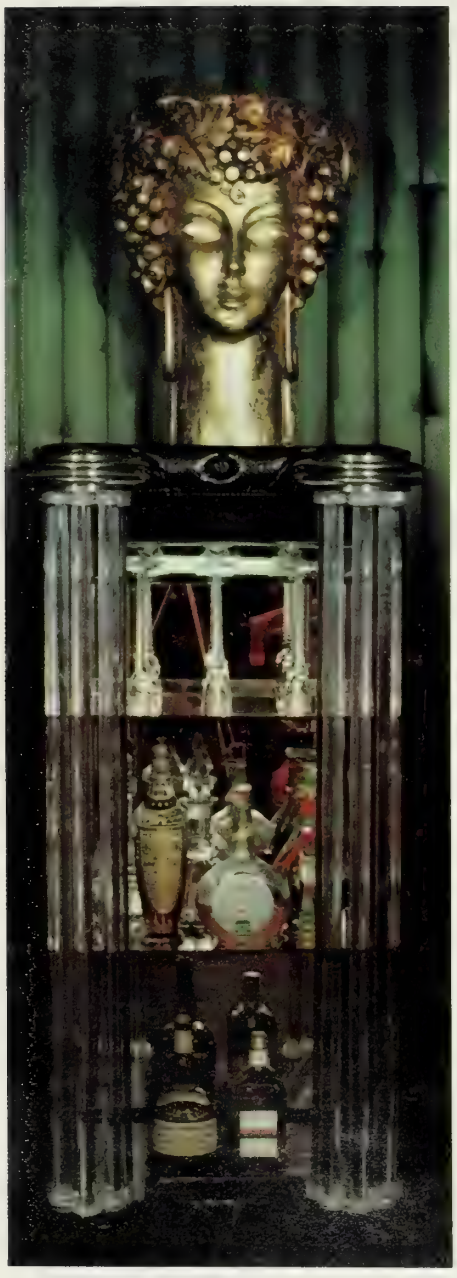
Thus, in the Brush-Everard house, once lost to history and memory, later restored, the spirit is recaptured and it stands today as a reminder of an articulate and robust era—awesome in its impact on the shape of America.

Art Déco Fantasy for Manhattan

A Vanished Era Redefined

INTERIOR DESIGN BY DENNIS ABBE

1



PHOTOGRAPHY BY ROBERT GIARD

"ELEGANCE," it has been said, "is exquisite polish." Ultimately, so is fantasy. And when the two are brought together, the resultant balancing act must be astutely judged and the proportions finely worked out in order to preclude any possibility of failure.

There can be no ambiguous feelings about the glistening cabin in the sky that has just been completed by Dennis Abbe for Shirley Goldstein in a building overlooking the Hudson river in New York. To be shocked or to be dazzled are the choices open to an overwhelmed sensibility. Mr. Abbe's world has the logic and beauty of a dream. There is a subtle sense of heightened reality, of intense games with time and especially space. Yet it is totally convincing, in the way our most vivid dreams are—and for the same reasons. It is a space that operates within its own frame of references, outside the temporal regions we usually inhabit. Even the shadows on the walls are painted as if to say, "There is no night and no day, only the moment." Proust, with his obsession for capturing past essences, would have understood and loved it.

More often than not, however, the apartment will be vibrating with life and the sounds of conversation and music, because Shirley Goldstein is not only a pianist with a repertoire ranging from Chopin to Cole Porter, but an inveterate conversationalist and entertainer whose interests embrace all the arts. It is soon obvious that this sophisticated homage to the past has been conceived for a woman who is passionately involved with an ongoing present, and whose own wit and joie de vivre are mirrored in the warm flood of color and light filling every room.

Dennis Abbe is a young man with huge amused eyes and an inimitable way of handling an observation that applies at least a triple lacquer of meaning to even the most eminently discardable of lines. But he is serious enough when he settles down on the pink satin living room sofa and surveys his handiwork with a practiced glance.

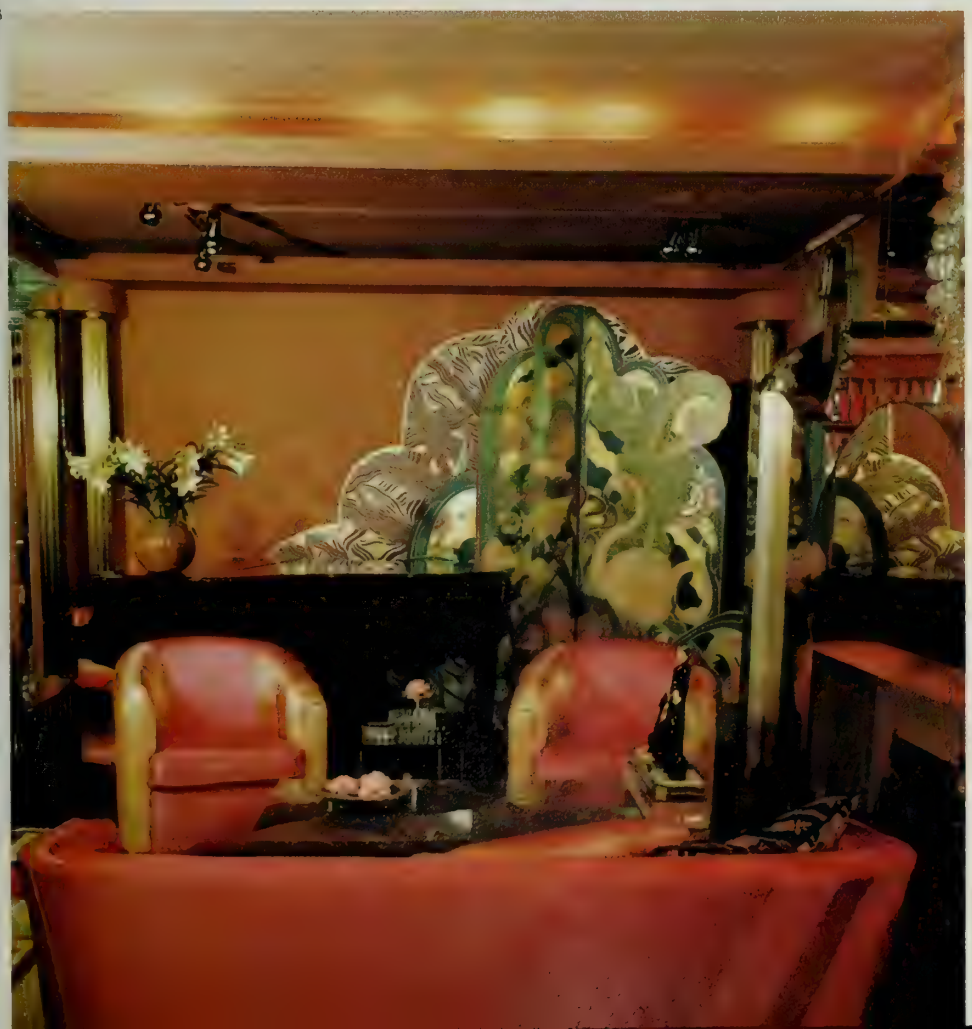
"Style always has scale," he points out, "and I approached this space as though I were doing the lobby of Radio City Music Hall. I thought in really gigantic terms. When you live in the city, it's absurd to pretend that you're putting together a little country place. What could be worse than to walk into an apartment and find yourself in the south of France—or, even more awful, in the south of Spain? Living in an urban way requires a sense of the grandiose and, of course, glamour. That's why Shirley Goldstein and I decided to work within an Art Déco context, because it was the last epoch that really tried to combine the realities of town life with a quality approach to design."

This thinking has produced rooms that have an almost hallucinatory effect of great size, achieved within the dimensions of a typical Manhattan apartment. "There were two other influences present in our choice of an Art Déco theme," adds Mr. Abbe. "One is the date of the building—1937—which immediately suggested that I try to carry the mood of the façade and the public spaces into this particular apartment; the other influence was the river. Its presence right outside the windows made a strong nautical atmosphere seem right. Our discovery that Cunard was disposing of the furnishings from one of its last luxury liners, the *Caronia*, really finalized things. It was down to the auction room and on with our theme. I don't believe we should dwell in the past, but every room I go into seems to be saying, 'I want to be *this* way.' When I first walked into the



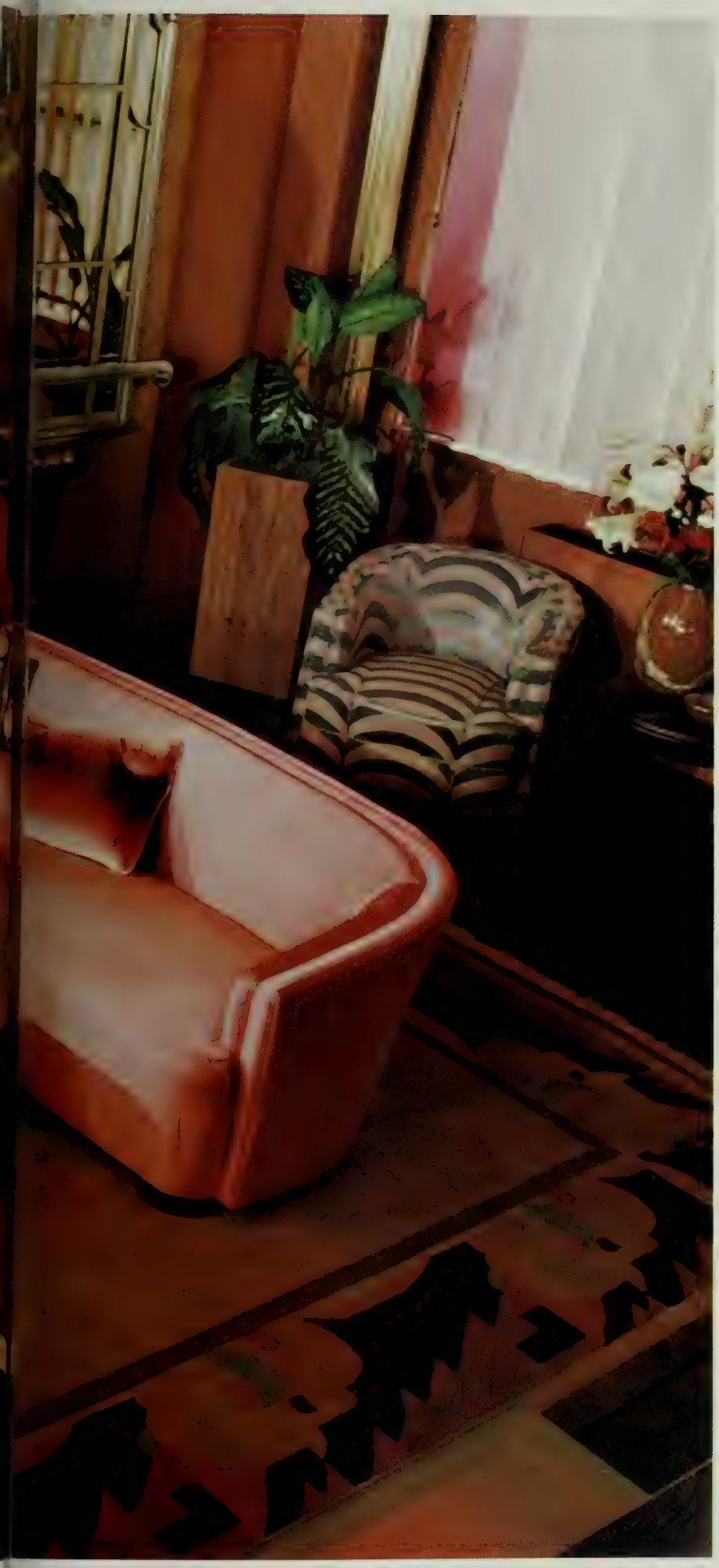
"Style always has scale, and I approached this space as though I were doing the lobby of Radio City Music Hall."





1. Gold-leaf goddess head, atop a lighted and upholstered skyscraper liquor cabinet, rules the Entrance Hall. 2. Unusual silk-satin tubing effectively lining the Entrance Hall begins the magic within. Stunning mirrored glass glacier screen sets the hall apart from the Living Room, one illuminated glass step below. 3. and 4. Important Living Room lighting glistens against a glorious painted folding screen inlaid with gold and silver leaf. Custom-etched glass cascade enhances a zebrawood and brass table that had been aboard the Cunard liner *Caronia*





apartment, it was all terribly grand and formal—and sort of dead. I knew where things should be going." The owner of the apartment interrupts enthusiastically: "You have no idea how this has changed my life," she says. "I was miserable in my old environment; I used to go out every night to escape it. I never invited people up. I had evolved, but my living space hadn't."

"I think I was able to understand Shirley Goldstein's needs intuitively," says the designer. "I was an illustrator before I became involved with interiors, and I was used to taking an art director's idea and interpreting it for him—giving him what he wanted, when he didn't even *know* what he wanted. I've sort of developed a second sense when it comes to anticipating what people need. And Shirley is spontaneous and laughter oriented. I wanted her to wake up in the morning and be amused!"

One of the most unusual aspects of the apartment, as the designer points out, is the sheer quality of workmanship, apparent not only in the objects acquired from the *Caronia* and other period sources, but also in the quantity of fine things made especially for the apartment either by Mr. Abbe himself, or by craftsmen who were patiently discovered by designer and client. One of the most unusual aspects of the whole project, in fact, is the degree to which they both collaborated.

"We went to the root of everything," explains Dennis Abbe, "not just where it was made, but how. We met the



Living Room is a triumph of glamorous illusion in time and space. Sleek ombréd satin-upholstered pieces, fluted brass columns and mirrored white brass and satinwood wall units are from the *Caronia*. The rug was a family acquisition at the 1925 Paris Exposition. Custom assemblage mirror uses crystal feathers and glass spires from the 1920s.





"I wanted a transitional feeling here. Lush, and a little outré."

marble people and came to understand their love of stone. And fabric people who were fascinated with the tactile quality of cloth."

"It was educational, enlightening, stimulating. Oh, I could run the gamut of positives," says Ms. Goldstein. "It awoke creative talents in me I didn't even know I had."

"And every time we discovered a new source," says the designer, "it led to any number of fresh ideas."

"Dennis would come over for coffee in the mornings," says Ms. Goldstein, "and then we'd be off for the day."

Mr. Abbe's own particular genius practically explodes in the apartment, manifesting itself in the sumptuous hand-painted screen which dominates one end of the living room with its affectionate paraphrase of such Art Déco obsessions as flamingos and stylized roses, and which has its own set of colored shadows painted on the wall behind to provide a unique backdrop.

Like so many complex things, the living room seems to be absolutely uncomplicated at first glance. Later, as the eye grows accustomed to the rich bath of light, such refinements as the ceiling—ombréd in stripes that range from apricot to pale pink, in a surrealist illusion of depth—or the coved lighting

Deliciously theatrical Bedroom dazzles the eye with outrageous color and voluptuous form and texture. Gazelles gambol across the black glass and copper vinyl-upholstered headboard and on an etched black glass graphic (see detail). Beaux arts gunmetal flower-bearer stands near a 1920s gold and platinum painted porcelain lamp with chrome winged mounts. Satin quilting covers the bed and the double-tiered light box above it.

itself, triumphantly turning the inevitable Manhattan structural beams into a major architectural feature of the room, begin to reveal themselves. The Cubist patterns of an heirloom rug begin to whirl underfoot. "A very chic aunt picked it up at the Paris Exposition of 1925," explains Ms. Goldstein.

The hall is an absolute contrast to the living room, and by virtue of its position at the center of the apartment, serves as the underlying note of calm to the glorious excess of the living room and the bedroom. Silk-satin tubing envelopes the whole space, suggesting "a kind of magic forest" to Dennis Abbe.

What has been created, in the final analysis, is a small universe moving to its own rhythms and obeying its own rules. It is a Ruritania—a private kingdom where Ronald Firbank could sit down with Oscar Wilde and have the most delightful tea. □



Memories of the Grand Tour

BY JAMES NORMILE



THE GRAND TOUR WAS once an established ritual of passage among the upper classes of European, and particularly British, society. Capstone to the education of young bloods who were sent abroad for leisurely initiation into the social, business and diplomatic worlds, the grand tour provided opportunity to broaden horizons, to learn languages, to hone manners, and occasionally to snoop into foreign affairs of state.

Grand tour-ists have embellished English letters with notes, travel journals, observations, poetry and whole books. Not likely to be forgotten are Addison, Francis Bacon, Elizabeth and Robert Browning, Byron, Coleridge, Dickens, Gray, Samuel Johnson, Ruskin, Shelley, Thackeray, Horace Walpole and Wordsworth, among others. No one forgets that the musings of Edward Gibbon, seated among the ruins of the Capitol in Rome, excited him to write *The Decline and Fall of the Roman Empire*, a classic perhaps more enduring than the crumbling marble that gave him the idea. Nor does it slip the mind that Lawrence Sterne, under the guise of a tour through France and Italy, wrote *A Sentimental Journey*, an emotional attack on sentimentality.

Italy was a certain stop for all on grand tours. There they exclaimed over the cornucopian artistic wealth, the history and romance of the stone-dead past, pawing over what was left of the underpinnings of Western European civilization, and examining for themselves the master paintings of the Renaissance. Most delighted in the sweet air of Italy, the slow pace of life, the beguilement of their rediscoveries. Only a few were annoyed that the natives of this enchanted land could not speak, much less understand, plain English, that the roads were bandit infested, the shopkeepers cheats, the inns dirty and, to top it all, the people were not only superstitious but given to malodorous Latin customs that smelled of garlic, incense and candle wax.

The Low Countries charmed every traveler on the grand tour. The cities were spotless, the roads wide and well-paved, the food good and plentiful, and the natives understandable, well-mannered and amiable.

Dutch painters were great favorites with the tourists. One such artist, Gerritt Berckheyde (1638–98) delighted in cityscapes, evidenced by his *Flower Market, Amsterdam*. His canvases of admirably neat cities, locations and churches—Haarlem, The Hague, Amsterdam and Cologne—sold well. Even his painted views of Rome, a city he had never visited, were convenient for forgetful tourists to pick up on the last leg of the trip home to England.

In the *View of Sainte-Chapelle and the Seine*, an unknown seventeenth-century Flemish painter on his grand tour



looked at Paris from an unusual vantage. Not as a foot-weary tourist, but much as a bird high in the sky, he saw the city all at once. His was a long-ago Paris tinged with the melancholy gaiety of François Villon who sang so sweetly of its hovels and proud gables, its peopled squares and the icy waters of the Seine. More town than city, this painted Paris huddles about Sainte-Chapelle, the loveliest, most precious Gothic jewel, raising its pure and fragile forms out of the twist and torture of streets. It is a Paris of a medieval afternoon.

Of François Keiserman, a late eighteenth-century painter, we know little, although he has left us a pair of watercolors, executed circa 1797, of the *Colosseum* and the *Arch of Titus*. Such remnants of ancient imperial Rome were the sort of monuments of which the traveler was expected to make elaborate notes and sketches.

Keiserman shows us the Colosseum, that formidable relic of harsh Roman genius. More engineering than architecture, the terrifying pile had served the empire well as symbol of its pride and strength, and was useful as an arena for its orgies of blood and games. For ten centuries the houses of Rome had been built from its hardy stones. Still the enormous fabric stood. Even at the end of the eighteenth century when Keiserman saw it, its lower story buried in the rubble of centuries, the Colosseum still glowered with a gray-gold, terrible majesty, even though its vast arcades had become stalls for goats and swine.

The *Arch of Titus* is a single span of marble erected to commemorate the conquest of the Jews in A.D. 70. It bears the famous carved friezes representing the looting and destruction of the Temple at Jerusalem, a tragic event that the now-tawny marble has been retelling here for nearly two thousand years.

Imaginary views were of equal importance to the grand tour-ists. Whether or not the scenes were for real mattered little. Once snug at home after their travels, the travelers loved to reminisce, to lose themselves in paintings that could rekindle their memories of faraway places, the more exotic the better. The German Johannes Lingelbach's *Capriccio View of Rome with Castel San Angelo*, for example, is a meticulously painted fantasy of the "never was." Here is a misfit mélange: an heroic antique sculpture, peasants, boats and a beggar, grouped with architecture so out of joint and place that only a fevered imagination could put them where they belong.

Claude Gellée, called Lorrain, was

OPPOSITE: Antonio Canal (Canaletto, 1697–1768), *The Prato della Valle, Padua*. Oil. Courtesy, Leggatt Brothers, London.
ABOVE: Gerrit Berckheyde (1638–1698), *The Flower Market, Amsterdam*. Courtesy, Newhouse Galleries, Inc., New York.

a grand tour-ist. From [illegible] went to Rome to live on his [illegible] when he was only fourteen years old. For two years he was in Naples, half-servant, half-student to a German painter. He wandered back to Rome, to Venice, to the Tirol and then back to France, as poor as he had left it. But during the course of his tour, Claude Lorrain had become a great landscape painter, second only to Poussin, his compatriot and contemporary.

In his *Vue Idéale de Tivoli*, Claude built up nature architecturally, littered it imaginatively with classical subject matter. Here he is at his best and most characteristic. Trees, as a regulating proscenium, frame the view and provide an opening for the eye to travel into the painting, focusing finally on the "castello" bathed in luminous light. Dark and light masses set up a skillful rhythm, producing a slightly heroic, slightly sad sense of grandeur.

Hubert Robert, a Parisian, studied with a sculptor who was a passionate admirer of the great Italian artists and who infected the young Robert with a feverish desire to go to Rome. Luck gave him the patronage and protection of the French ambassador at Rome. It was doubly lucky that Robert arrived in the Eternal City in the notable company of Fragonard and the famous Abbé de Saint-Non. The trio became fast friends and together made literally piles of sketches and drawings at Tivoli and in the environs of Rome. With the enthusiasm and drive of youth, Robert drew the gardens, the ruins, the time-washed monuments, the thousand places that matted with foliage and debris, showed any trace of an overturned column or

continued on page 146



The nineteenth-century critic Miscaglia said it well: "If Canaletto satisfied the eye, Guardi seduced it."





ABOVE: Hubert Robert (1733–1808), *Classical Ruins: Obelisk and Colonnade Seen through an Arch*. Oil on canvas. Courtesy, Wildenstein & Co., Inc., New York.
BELOW LEFT: François Keiserman, *Arch of Titus*. Watercolor; circa 1797. Courtesy, Plinio Nardecchia, Rome.
BELOW RIGHT: François Keiserman, *Colosseum*. Watercolor; circa 1797. Courtesy, Plinio Nardecchia, Rome.
OPPOSITE ABOVE: Charles-Laurent Grevenbroeck, *Vue de l'Ile de la Cité Prise de Nôtre Dame*. Oil on copper; circa 1738–1741. Courtesy, Richard L. Feigen & Co., New York.
OPPOSITE BELOW LEFT: Francesco Guardi, *Architectural Capriccio with Palace Façade*. Oil on panel; circa 1750. Courtesy, Wildenstein & Co., Inc., New York.
OPPOSITE BELOW RIGHT: Francesco Guardi, *Architectural Capriccio with Arcade*. Oil on panel; 1780. Courtesy, Wildenstein & Co., Inc., New York.







Architectural Digest Visits Diana Vreeland

PHOTOGRAPHY BY CHAMPION PICTURES
TEXT BY VALENTINE LAWFORD



ABOVE: Mrs. Vreeland in a rare moment of repose. RIGHT: Peonies spill over a writing table on one side of the Living Room. Among the treasured photographs and personal memorabilia on the table is the picture of a cat once belonging to the French novelist Colette. Two sketches by Christian Bérard hang on the wall, one of Mrs. Vreeland herself.

THERE ARE NO TWO WAYS ABOUT IT. Diana Vreeland is a rare contemporary "character": a human find, rewarding for being both unique and authentic.

She was born in Paris, the daughter of a Scottish father and an American mother, brought up in a privileged between-the-wars European world where elegance went hand in hand with intelligence. Happily married to Reed Vreeland of the Guaranty Trust, an American of handsome presence, charm and kindness, the devoted mother of two sons, she might easily have subsided gracefully into a conventional life of social popularity and domestic bliss. Instead of which, after the Vreelands settled permanently in New York in 1937, she unexpectedly took off on a career in international fashion, the trajectory of which has continued—with an astonishing recent explosion of accumulated velocity—to the present day.

Twenty-five years as fashion editor of *Harper's Bazaar*, for the most part under the redoubtable Carmel Snow, gave her, along with some invaluable human as well as professional experience, just enough rope to achieve at least a local pre-war reputation for way-out, offbeat ideas. These were enshrined in a feature of her own called "Why Don't You?": an extravaganza masquerading as a column that by now stands out as a minor landmark in the history of American fashion journalism.

Of her subsequent period as Editor-in-Chief of *Vogue*, beginning in 1962, the least that can be said is that it proved she had not only the will to be original but the courage to be provocative. Since 1971, as Special Consultant to the Costume Institute of the Metropolitan Museum, she has gone one better and deeper and acquired fame. Of the three resoundingly successful exhibitions which she has so far organized at the Costume Institute, the third and current one has already attracted well over 730,000 visitors: a record attendance for any exhibition ever held at the Museum.

Outside as well as inside the professional fashion world her name is by now something of a household word. "Profiles" of her proliferate; and with good reason, for there is more than enough about her, quite apart from her career, to attract any writer or reader with an understandable *faiblesse* for a public figure who—in an era of human clichés and ready-made celebrities—is also privately, naturally, unmistakably picturesque. Her face, her hair, her figure, her gestures, her voice, her vocabulary, her marvelous laugh, her invariably perfect manners, have all been dissected and described—often





with a stunning assurance and accuracy, since she is the sort of human hyperbole that can most effectively be recorded straight, without the need of any poetic license or caricature.

Perhaps, just occasionally, the constant repetition of her originally spontaneous and off-the-cuff remarks ("Pink is the navy-blue of India"; "I want my apartment to look like a garden: a garden in hell!") may ironically cause one to recall another, hitherto unpublished, remark of hers, made to a close friend and colleague who was planning to produce a book about the famous people he had known and photographed in pre-war Europe and America: "Beware of the *legend!*" But in sober truth, an essential part of her personality is her addiction to an oddly poetical form of oral shorthand.

There are several things about the apartment which accord well enough with anybody's expectations. Of course the "garden in hell" turns out to be neither remotely hellish nor particularly horticultural. But quite aside from the flamboyant scarlet-flowered cotton of the walls and curtains of the living room, there is undeniably an abundance of the color red: red carpets, red-lacquered doors, closet linings and picture frames. True to form, when Mrs. Vreeland consented to have her rooms

ABOVE: The painted leather screen in front of the Living Room bookshelves was acquired by Mrs. Vreeland's parents on their European honeymoon. Fabric on walls and furniture is from England. The needlework pillows on the sofa with playing-card motifs were made by Diana Vreeland. OPPOSITE ABOVE: The large painting on the far wall is by Alexander Liberman. OPPOSITE BELOW: The wooden clam shell is attributed to Grinling Gibbons. The Chippendale chair has a needlepoint seat designed by Christian Bérard.



"Anyone who could photograph this place would find the Sistine Chapel a cinch."



photographed for the present article, she threw in a couple of quotable remarks for good measure. "Anyone who can photograph this place would find the Sistine Chapel a cinch," she says. "It was all done in 1957, and even then it was already a period piece."

As New York apartments go—or went—it is averagely modest in size: principally comprising an entrance-hall, an L-shaped living room (half living area, half dining-area-cum-library) and two bedrooms—her own, and her husband's. Since Reed Vreeland's death his room has remained just as it was and is occasionally used by their grandsons when they come on visits to New York. But the relatively limited space of the living room has been made the most of. Its focal point is a capacious sofa with an impressive rampart of cushions. There is an infinity of places in which to sit, on a variety of seats of different formats, mostly low and all comfortable. The not especially distinguished proportions of the room are deftly disguised by screens and mirrors.

It is scarcely an apartment for pretentious entertainment, but it is ideally suited for small parties. When Diana Vreeland entertains, she receives her guests and lets them congregate in the living area—the horizontal stroke of the L—of the living room. Then, more often than not, she wanders off herself to the dining area—the perpendicular stroke—for a tête-à-tête with a single friend.

The detailed workmanship of the interior decoration is so superlatively good as to be virtually unnoticeable. Billy Baldwin is one of Mrs. Vreeland's oldest and closest friends. The prevailing feeling is one of warmth and smoothness, comfort and privacy: an interior ambience so subtly, unemphatically strong and pervasive that one is utterly oblivious—or at most, only casually, sporadically, aware—of the existence of the teeming city beyond the windows.

Her bedroom, lined and curtained with a blue-grounded, Spanish-made version of the scarlet-flowered cotton print of the living area of the living room, has something—and more—of the same quality. "A very happy room to be in," she says, "even when I was ill." Knowing that she habitually works at home in the mornings, one looks—but in vain—for something like a writing table in daily use. There is a very pretty red-lacquered Chinese desk not far from the bed, but it is all but submerged in private memorabilia like her dressing table. Her office consists solely of a few square feet of space in her bathroom, close to a telephone.

To go around the apartment with Diana Vreeland as a guide is an unforgettable experience, and a vital aid if one wishes not merely to absorb to the full its outward and visible charm but also to gain an inkling of its inner, personal significance. There is scarcely an object in her apartment, large or small, which hasn't a close connection with its owner's story.

A vase of her favorite deep-red



peonies leads her to list some of her other favorites: "Green nicotiana and zinnias, old-fashioned French striped roses, like *tigers* and piebald ponies."

She has a way of speaking of plants as though they were animals, and vice versa. This is presumably because flora and fauna equally share two of the appealing qualities which she especially respects in human beings: innate elegance and natural grace.

There is an enviable and eclectic selection of books in the apartment. In the wall-length bookcase in the dining area are many seventeenth- and twentieth-century French classics, Beckford's *Vathek,* the nineteenth-century English *Yellow Book,* a nostalgic set of antique Baedekers, and a number of particularly favorite books from "my Oriental department."

"I could live *only* with books," she says. But actually the bookcases in both parts of the living room—like the tables and writing tables—serve also to hold a part of the heterogeneous agglomeration of personal possessions—*objets trouvés,* collections, drawings, paintings and photographs. The collections—Scottish horn, seashells, Staffordshire dogs, Battersea enamel—consist almost in their entirety of gifts from friends. The objects—"mostly just things of no value that I picked up on travels"—also

ABOVE: In the Bedroom the silk-printed scarf lying on the blanket cover is where Mrs. Vreeland's shoes and handbag are laid out in the evening. Wall and curtain fabric, the same pattern as the one in the living room, but a different color, was made in Spain. OPPOSITE: The bed, originally designed by Syrie Maugham, is reflected in a Louis XVI mirror over the dressing table. On the table are perfume bottles, family pictures and a photograph of Mrs. Vreeland's late husband in a red-lacquered frame.



include a notable present or two: a little crown, for instance, once worn by the ballerina Karsavina.

Among the paintings and drawings are pencil portraits of Reed Vreeland and of their sons by Jean Oberlé; and an oil painting of their elder son by Nora Auric, "a surprise birthday present." Just outside the front door hangs a beguiling portrait of Diana Vreeland in the bloom of youth, painted by William Acton in Florence in 1934. On the wall of the dining area of the living room is an equally enchanting portrait of her in a turban, which Ned Murray painted "in Sargent's studio in Tite Street." Near by, there is Augustus John's portrait of her in pencil, not to mention a galaxy of sketches of her by two of her dearest friends, Cecil Beaton and Christian Bérard. They knew her a good deal better than John did.

Of photographs there is no end. They abound in every room and stand on almost every available piece of furniture. There are family photographs; photographs of old friends, including the Duke of Windsor in a kilt which he had donned, exceptionally, at Diana Vreeland's insistence and with the duchess's encouragement; photographs of colleagues: Carmel Snow, Marie-Louise Bousquet, Margaret Case; photographs of women whose beauty has appealed to her, with a life-enhancing, eye-refreshing contingent of the young. The whole array is a touching testimony to their collector's genius for friendship.

However, the fact is that Diana Vreeland herself as a human being is more colorful than any apartment, even her own. It is she who emerges naturally as the star of the mise-en-scène, precisely because it is so truthful a reflection of her private self. □

HISTORIC FARMS in Lexington, Kentucky houses set on rolling bluegrass meadows and shaded by oaks established before American independence —provide little challenge for interior designers. The outside rigidly determines what goes inside.

But the Kentucky midlands do offer other creative exercises for designers, particularly near Transylvania College on Lexington's Northside. Here houses in the Victorian and Federal styles, originally built by farmers as city showplaces, are gradually being returned to their original state and prestige.

One of these houses, 120 years old and formerly the property of the tobacco-growing Geary family, was purchased by Ken Lloyd and Michael Tedrick, partners in the firm of Lloyd-Tedrick Designers. They now live in the fourteen-room red brick house which is divided in two and shared with a tenant whose family once owned the whole property at an earlier period.



ABOVE: Antique Chinese pigskin-covered trunk and Japanese *tansu* provide uncommon table surfaces in the Living Room. A vibrant hard-edge oil painting above the coal-burning fireplace complements the blazing Edward Fields rug and Levolor Lorentzen blinds. BELOW: Sunburst-shaped ceiling molding fitted with a convex mirror adorns a chamois-sheathed wall in the commodious Reading Room. Sixteen-panel mirrored screen visually fragments a McGuire rattan tray stand.

INTERIOR DESIGN BY MICHAEL TEDRICK AND KEN LLOYD
INTERIOR ARCHITECTURE BY TOM AND JEAN WOOD
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Lexington Townhouse

Designers Restyle 19th-Century Tradition





"Although we didn't design the interiors as a statement of the firm's philosophy," says Mr. Lloyd, "it is that."

He is an art collector and prefers modern painters who work with clear colors. His own color palette is emphatic. Mr. Tedrick, on the other hand, likes earth tones, neutral shades. He himself collects artifacts, Indian pottery and handwoven Berber rugs. One designer admires contemporary furniture, the other is partial to traditional pieces and antiques. Aren't these two talents in conflict? Aren't the results eclectic in the wrong way?

" 'Eclectic' suggests dissonance to me," says Michael Tedrick." We prefer the word 'assemblage.' With assemblage you can harmonize the various elements successfully."

"We have preserved the dignity and sensibility of the space," says Ken Lloyd who wanted to emphasize the historical values of the house, "but we have also organized the areas so that they can be used comfortably by two people with very different interests."

A sense of balance and a feeling for appropriateness guide the two designers in their approach. "A house should be supportive to its owner," says Michael Tedrick. "He should wake up in the morning and feel warm and secure. The house must be supportive in the sense that it's something to lean on—like an old friend."

With enthusiastic help from designers like Lloyd and Tedrick the townhouse is once more making its mark in Lexington where lifestyles are far different from what they were in the nineteenth century.

This is not to sound the doom of the thirty-room farmhouse with 5,000 acres of bluegrass, but—thanks to the Lloyd-Tedrick prototype—there is now a viable and appealing alternative. □

ABOVE: Library adjoining Mr. Tedrick's bedroom exhibits the intrigue of artfully arranged books and objects against a restful background of warm earth tones. Late-18th-century English officer's sea chest, a pub table and a collection of American Indian portraits complete the look. BELOW: Brilliant fabric colors intensify Mr. Lloyd's Bedroom/Sitting Room: tartan plaid bedspread and drapery by Lee-Jofa, wool-wrapped walls, Brunschwig & Fils tapestry on the open armchair by Baker, Knapp & Tubbs. Miniature wing chair and Jacobean chest are antique.

Y DAVID MLINARIC ARCHITECTURE BY NICHOLAS JOHNSTON, ARIBA PHOTOGRAPHY BY DERRY MOORE

Preserving an English Country House

The Renaissance of Millichope Park

1



THESE ARE THE YEARS of demolition for many of the great country houses of England. In London a recent exhibition at the Victoria and Albert Museum paid sad tribute to houses already down.

Reportedly the Queen herself, reminiscing over old photographs at the exhibition, was very moved. She recalled childhood visits to various country houses, pointing out which window showed her bedroom, which croquet lawn had been her favorite. All the houses were gone, demolished.

Millichope Park in Shropshire is not one of these statistics, and its fate has been a far happier one. Today this very grand Greek Revival house, the essentials of its architecture still intact, is the completely livable family home of Sarah and Lindsay Bury. A determined owner, a sensible architect and a sensitive interior designer made it possible.

Lindsay Bury's great-grandfather bought the estate in 1886. When Mr. Bury inherited the house ten years ago, he was determined to save it if he could and to preserve the relationship it had with the surrounding gardens.

Millichope means "Mill on the Hill," and originally a Tudor house had been built on the site by a family named More. When the Pembertons bought the estate in 1820, they tore down the Tudor house and began construction of the present Greek Revival mansion. Designed by Edward Haycock of

1. The formal architecture of a stately Greek Revival mansion appears quite dreamlike through an early morning mist hovering over the English countryside. 2. View through the front portico's classic columns takes in one of three tranquil lakes and a *tempietto* built in 1770. 3. A pair of swans, recent additions to the property, glide effortlessly across the lake directly in front of the house. Original entry was at the lower level, through what seems to be merely a retaining wall. 4. Blooming snowdrops and budding daffodils cluster along the hillside behind the house. An obelisk casually "planted" is a pleasant surprise.

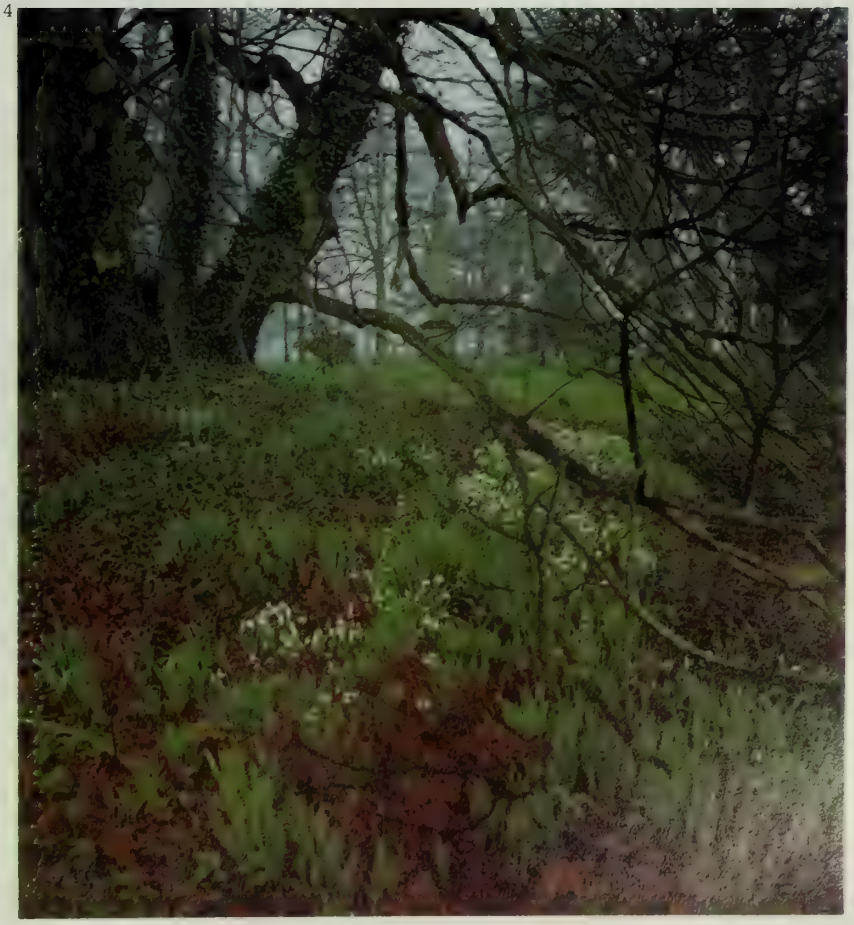
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Throughout the house took twenty years to complete. By 1840, however, interest in the classical style had flagged, and an enthusiasm for Renaissance architecture was the rage. So Millichope Park stands as one of the last important Greek Revival houses built in England. The style fell into disfavor, and over the years many of the finest examples were demolished. But at least there is *one* Greek Revival house flourishing in England today.

There have been many obstacles. In 1939, at the beginning of World War II, Lindsay Bury's mother packed up all the furniture, quite certain—as were so many others—that after the social upheavals of the time no one would be able to live in a house of such scale again. The house became a convent and then, until ten years ago, a school. By that time the building was all but lost, the roof badly damaged and dry rot reigned in every part of the mansion.

Sarah Bury feels now that this derelict state had the advantage of making an absolutely fresh start possible.

"Every generation has got to make a clean sweep and begin again," she says. "We have to make these houses livable on our own terms. Otherwise they are just gloomy."

Her own terms are informal enough, and there are two young children running everywhere. "Ready, steady, go!"—and they're off across the main

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3



1. New Entrance Hall, formerly a small study, leads to the Main Hall. Sparse appointments include a French lantern, gilt and bronze Spanish coffer and hunting trophy above the architecturally widened doors. 2. Wrought-iron railings fitted with glass panels along the gallery of the 40-foot-high Main Hall are a safety precaution for children and dogs. Height is intentionally exaggerated by nine shades of the same buttery color growing lighter toward the ceiling. 3. Graceful swans float at the very top of the Main Hall. 4. View straight up from the center of the Main Hall emphasizes the classical order and symmetry of the tall Ionic columns, clerestory windows and coffered ceiling. 5. A benign-looking early-19th-century Coade stone lion and a 16th-century Isfahan rug share the vast expanse of the Main Hall.

hall. They climb all over the stone lion and ride a live donkey through the gardens. The largest room in the house is left undecorated, cluttered with toys, and two grand pianos barely fill one corner; occasionally the toys are put away and Sunday afternoon concerts are given. There are dogs, too—one almost as big and gray as the lion—who leave paw marks on the polished floors and wet nose marks on the large windows. The house does not dictate to them nor restrict their free spirits.

Seven years ago, at the very nadir of despair, the architect Nicholas Johnston was the first to see how such a new life might be possible at Millichope Park. His decisions were sensible and, in retrospect, obvious. The house had been built on a hill, and on the lowest level there was a grand entrance hall from which a large staircase ascended. It was a rare and breathtaking bit of architectural virtuosity—but not quite possible in the context of modern life. "Perhaps," says Mr. Johnston, "it was more overpowering than exciting."

The old entrance was sacrificed, and a new one made at the side of the building. The floor of the main hall was paved over, the side yard raised fourteen feet to become a new forecourt and a study became the new entrance hall.

On one side of the house there was a large and unnecessary wing, and Mr. Johnston, rather than demolishing it



5



"Every generation has to make a clean sweep and begin again. We have to make these houses livable on our own terms."

entirely took down a bit in the middle to leave a free standing house. Now a network of garages, workrooms and a greenhouse connects the houses.

Inside the house enormous bedrooms were divided to incorporate bathrooms, and the dining room was reduced to a more manageable and comfortable size. Part of it, in fact, became the new kitchen—warm and friendly—with a low ceiling, open to guests and children.

The interior designer was David Mlinaric, who contributed a great deal to the house, most particularly through his use of carefully chosen colors. In the main hall, for example, he used nine different shades of the same color, from pure white for the swans on the ceiling to the deep color of the baseboards.

"I wanted to increase the illusion of height by making the room seem slightly heavier at the bottom," he explains. "If you think of Palladian villas, of the Colosseum—of any building with orders—there is always heavy, rusticated stone for the bottom and light, dressed stone for the top. I only saw the hall with the scaffolding up, and the work had to proceed on intuition."

"We all decided the general feeling for each room together," continues Mr. Mlinaric. "The Burys were wonderful, and every decision was sensibly made. There were no silly ideas—and then changing the house around to make them work. We were not slavish to the

1. Sunlight streaming past the delicately drawn window bars warms the Dining Room's muted tones. Sheraton chairs rest on a 19th-century Turkish rug. 2. A Victorian ironstone dinner service, transfer printed in an Indian Poona pattern, lines the felt-covered walls of the Corridor leading to the dining room. 3. A large Regency mirror, circa 1830, and an Empire Aubusson rug suit the extensive proportions of the Drawing Room. 4. The Library exemplifies the comfort and intimacy achieved within a grand scale. Mahogany bookcases and pelmets were retrieved from the cellar. Painting over the fireplace is Dutch 17th century; others are "dreary ancestor portraits."

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2



3



period, but we respected it."

Window blinds, for example, are very simple in order not to hide the fine proportions and delicate bars of the windows. Furniture of the proper scale was chosen, and what could not be found, David Mlinaric designed.

The work proceeded calmly and enthusiastically. A local builder, appropriately called Mr. Treasure, was in charge, and the workmen took more than their usual pride in the job.

The intentions of Edward Haycock, the original architect, are as clear today as they were in 1840 when the house was completed. Once more there is classical order and balance and symmetry. There are many fine extensions of space—from one room to another and from the interior to the exterior.

Both house and garden are neatly balanced in scale and proportion. There are thirteen acres of gardens, and the Burys like to do the work themselves. But they admit that "it is quite a job simply to keep the grass cut," so they have hired a gardener as well.

Although there is a herbaceous border at the back of the flat terrace on which the house rests, trees are the most important element in the exterior setting of Millichope Park. There are informal woods rising up the hill behind the house with snowdrops underfoot and a sudden, unexplained obelisk placed casually among them. Lovely





ornamental trees in front of the house are carefully chosen and well placed. They are American fir trees, brought to England in 1850; they define the landscape, massive sentinels pacing off the distance, sloping down the foreground to the lake. A *tempietto*, built in 1770 on the rocks above the lake, and hardwood trees planted in Tudor times are reflected in its quiet waters. On a fine day Brown Clee Hill can be seen rising grandly in the distance.

All their friends say the Burys "should have a medal" for the work they have done in saving Millichope Park. Indeed, the late Lord Hailes, chairman of the Historic Buildings Council, told them: "We congratulate you on the way in which you restored the buildings, and it must give you as much pleasure as it gave us."

For Sarah and Lindsay Bury the pleasures of bringing new life to an old house will suffice, and they are completely happy with the results.

"It is a friendly place," they say. "Everybody is everywhere, and it is not at all empty or spooky—which it could have been. It is not austere, and we think Millichope Park is a most successful place in which to live." □

A weathered sculpture along an old garden wall and tall fir trees at the mist-shrouded lakeside illustrate the variety of visual pleasures among thirteen acres of informal parkland.



Vacation House in Puerto Vallarta

An American Designs for the Good Life

INTERIOR DESIGN BY VAL ARNOLD
PHOTOGRAPHY BY RUSSELL MACMASTERS



"IT HAS THE GLAMOUR of being in a foreign country, and yet all the comforts of home," says designer Val Arnold.

He was referring to Puerto Vallarta, the once sleepy little Mexican village that has become a mecca for the well-established from north of the border.

Since the filming of *The Night of the Iguana* when Richard Burton and Elizabeth Taylor were enamored of the town and bought property there, Puerto Vallarta has become increasingly popular. Many *Norte Americanos* have taken advantage of the natural breezes in the area and have settled on the steep slopes of the lovely town.

Mr. Burton is off in other climes, Miss Taylor visits only infrequently, and the majority of the long-term lessees (Mexico has very strict rules about foreigners owning property) pursue their daily lives with simplicity.



ABOVE: Mexican columns serve as walls to separate rear Terrace from living areas, leaving the home completely exposed to the sea on one side. BELOW: Iron grillwork at the Main Entrance is the handiwork of local craftsmen. OPPOSITE: Using boat canvas to upholster wicker furniture is a carefree approach to open-air Living and Dining Rooms.

When Val Arnold was asked to do a house for movie producer Paul Heller and his wife, Georgeann, he entered the project with only short-term knowledge of his clients. They first met at a Beverly Hills cocktail party the night before they discovered themselves on the same plane bound for Puerto Vallarta. But there was almost instant rapport. Several days later, in consultation with the designer, the Hellers bought ("In about fifteen minutes," says Mrs. Heller) a not-quite-completed house.

In Puerto Vallarta the climate dictates outdoor living, and the Heller house is no exception to the general rule.

"The main thing was to make the house part of the outside, to make it all come together," says Mr. Arnold. "Behind that door, it's a walled garden.



You create your own private world."

And create a world he did. But not a world that exists in most of the rest of Puerto Vallarta, where Spanish Colonial furniture holds sway and "everything looks like a Mexican restaurant in San Francisco," according to the designer. One noted exception is the home of Philip Ober, honorary consul general in Puerto Vallarta, and his wife, whose house is furnished with antiques.

But for the most part, there are dark beams, tile floors, adobe seats built into the walls and lots of cushions. This is due to the difficulty of getting furnishings in this area of Mexico.

"It was imperative that the house be easy to maintain," says Mr. Arnold. "We used wicker furniture because it ages well. The furniture has arms that won't get dirty, and things can all be slip-covered in washable fabric. We stayed away from upholstered pieces because they just don't come out well with the local craftsmen. But they *can* make slipcovers. We used the local tailor and slipcovered everything."

The designer frequently found great frustration in the differences between doing business in Puerto Vallarta and, say, in San Francisco, his home base.

"Nobody here cares much about schedules or time," he explains, "and when you're working on a deadline, trying to have something ready by a date you've promised your client, it takes ten times the effort.

"The Mexicans of Puerto Vallarta are the nicest people I've ever met in my life, but they have a different attitude about time. If they promise to come at nine in the morning, they might show up at noon or, again, not until the following day or the next. When you want to see the contractor, he's always 'in Guadalajara.' "

One of his problems derived from another cultural difference.

"They don't understand simplicity," he says. "If you're rich and a North American and have a big house on the hill they think you deserve and, of course, want very elaborate things. The concept of a simple piece of ironwork, for example, is difficult to explain. If you show them a picture, fine—they'll copy it. But if you tell them you want something simple, like a Parsons table, they'll always get to it *mañana.*"

"Everything has to be brought in by burros over the mountains," says the designer, and the local store had carefully selected some lanterns so that they







would all be different. You can't imagine what it was like—trying to get the matching lanterns we wanted."

There are two seasons in Puerto Vallarta: It's either hot, or the rain is coming down in torrents. To take advantage of whatever slight breeze there may be, the houses are completely open—no glass at the windows, etc. The Heller home is no exception and is completely exposed on one side. There are sturdy shutters, however, easily set in place for protection during storms.

"Because of the strong light outside, I wanted to keep color to a minimum," says Mr. Arnold. "In addition to beige, I used coppers, browns and blacks. We do have some bright colors in the house now, but they can easily be changed and probably will be. I wanted the look to blend in with the area, and you just don't see colors that bright under this kind of sun, in this kind of climate."

Plants are important and "ridiculously cheap," the designer remarks, "although you're lucky to get a gardener who will take care of things on any kind of regular or permanent basis."

From the poolside area, there is a particularly stunning view of the harbor and of the ships that make calls in the town of Puerto Vallarta.

The Heller house, being dedicated to vacation living, is not a mansion although the high-ceilinged living room



OPPOSITE: A wooden staircase winds from the upstairs gallery into the Living Room. Sand and wheat tones of the antique coffee table and handwoven rug produce a duplicate feeling of the beach outdoors. ABOVE LEFT: Terrace dining affords a moonlit view of the *Island Princess* anchored in the harbor at Puerto Vallarta. BELOW LEFT: Beamed ceilings, bamboo chairs and a rug from Guadalajara form a Mexican Den where peaceful contemplation is urged on by seascape. ABOVE: A glass lantern adds finishing touch to Colonial Kitchen.

"After you've been
in Puerto Vallarta for awhile, you find you've slowed
down to match the tempo of the life."







is on a good-sized scale. As with the other houses in Puerto Vallarta, it is built around a servant society where the tiled floors are mopped daily.

During the day, foreigners mainly tend to sit on one of the beaches (if you get tired of the company on one, the next day you can change beaches) drinking rum and orange. Later there are cocktail parties and at night the more athletically inclined return to town to dance at the discothèques.

While Puerto Vallarta is not the average Mexican small town, first-time Americans visiting there expect things to work the way they do in the United States. "They don't always," says Mr. Arnold with a quick and casual shrug.

The real feeling of the town is down around the plaza, where couples still promenade in the early evening under the eyes of the duennas. Little has changed over the years.

When they lived in New York, the Hellers had a place on Fire Island where they could get away from it all. Now that Beverly Hills is their base, Mexico seems a logical setting. Logical for them, too, is the blending of indoor/outdoor living. Mr. Heller likes the sun; his wife is fair and burns easily, and she spends a good deal of time indoors.

In Puerto Vallarta they are really getting away from it all. There are few telephones, and it's very difficult to place or receive a long-distance call. There are also no street addresses, but everyone knows where everyone else lives. When you want to give a party, you have someone take the invitations round by hand for delivery.

"When you first go there," says Val Arnold, "you're impatient because there's really nothing to do and you wonder how you'll pass the time. But after you've been there for a while, you find that you've slowed down to match the tempo of the life there. Then you begin to wonder whether you really want to return and go through all the hassle all over again. It's Paradise—with only a few frustrations." □

OPPOSITE: Elemental colors and textures of the reed furniture and handwoven spread draw the Mexican landscape into the Master Bedroom Shutters are a precaution against seasonal rains. ABOVE: An extra Bathroom was converted from a long, shallow closet in the Guest Room BELOW: Sunlight plays on handpainted tiles of the Master Bath. Latticework was designed by Val Arnold and executed by a cabinetmaker

The Patrician Elegance of Gold Snuff-Boxes

BY SIR FRANCIS WATSON

FOR CENTURIES ATTENTION has been duly lavished on elaborate, finely crafted snuff-boxes. Top artists devoted themselves to fashioning these objects of vertu, which in turn attracted aristocratic and regal indulgence. Conferred according to their social stature, these boxes carry worlds of significance with them through to present-day collectors.

What we are now accustomed to call simply snuff-boxes were originally used for a far wider variety of purposes than merely holding snuff. Many were intended to contain sweetmeats and were known as bonbonnières. Occasionally, even today, the shriveled remains of eighteenth-century comfits—small pilules of crystallized fruit—are found in them. Others were designed to hold rouge *(boîtes à fard)*, or beauty patches *(boîtes à mouches)*, or other accessories of a lady's makeup. Their outward appearance gives little clue to their original function although rouge boxes were generally round and boxes for snuff *(tabatières)* oval or rectangular. But the English-speaking world lumps them all together as *snuff-boxes*. The French, more appropriately, call them merely *boîtes* or boxes. In the case of the finest, with which we are concerned here, they refer to them as *boîtes d'or* or gold boxes.

Tobacco was first introduced into Europe from America in the early-seventeenth century. The custom of taking it in powdered form as snuff arrived at almost the same moment in time as the practice of smoking, for early explorers noticed that the Taino people of Haiti sniffed powdered tobacco through a tube formed of rolled leaves. In Europe the habit was established in Italy very early, and boxes of ivory and horn were used to hold the snuff. By 1736, and perhaps a little earlier, we know that boxes of gold and other precious materials were being made there, clear evidence that snuff taking had become fashionable among the rich and patrician.

The finest snuff-boxes were made in Paris but snuff taking appeared later in France than in Italy. We first hear of boxes of precious materials: "lacquer, agate, sardonix, lapis, jasper and rock crystal mounted in gold" in 1661, but, by the end of the century, the use of snuff had become a social custom as widely practiced as cigarette smoking today. Proffering a pinch of snuff to a friend or visitor became a matter of social ritual and during the eighteenth century published rules governing the etiquette of snuff taking carefully detailed the correct way to proffer a box or take a pinch of its contents.

Parisian goldsmiths were the finest in the world and lavished immense skill on the design and decoration of snuff-boxes. Parisian boxes were copied in every European country from England to Russia. The first box entirely of gold is said to have been made for Louis XIV's minister Louvois. Nevertheless, Parisian boxes predating 1730 are extremely rare. This paradox is perhaps a result of Louis XIV himself who detested snuff taking and would never permit his courtiers to use it in his presence, although he always carried a *bonbonnière* and constantly took pastilles to sweeten his notoriously bad breath.



Furthermore it seems that the king personally devised the presentation boxes which are the most richly decorated of all and the most highly valued today. They first appeared in 1668 and were intended as presents to ambassadors, foreign dignitaries and other persons whom the king wished to honor. They were usually known as *boîtes à portraits* because the boxes generally, though not invariably, carried a portrait of the king—and sometimes his queen—inserted into the lid. But their main feature was their rich decoration of precious stones whose value was a measure of the favor the sovereign wished to confer on the recipient. They formed, in fact, a means by which a financial gift or tip could be made to a person whose social position was such that he could not possibly be offered a cash present. It was recognized that a recipient could, if he wished, remove the stones from the box and sell them without any sense of embarrassment. Some idea of their value can be gauged



OPPOSITE PAGE: Rectangular Louis XV quatrecouleur gold snuff-box with *en plein* enameling depicting *scènes de bataille*. 1756/57. Courtesy, The Antique Porcelain Company, London, Zurich and New York. TOP: Louis XV gold, highly chased snuff-box with translucent green *basse-taille* enameled panels. 1768/69. Courtesy, The Antique Porcelain Company, London, Zurich and New York. CENTER: Louis XV chased snuff-box executed in three colors of gold, with enamel insets. Signed, *Claude Perron*, Paris, 1759. Courtesy, Bulgari, Rome. BELOW: Gold oval snuff-box with shaped sides and shell-shaped hinged cover. Signed, Govaers, Paris. Courtesy, The Antique Porcelain Company, London, Zurich and New York.





from the fact that forty-six of them in store for presentation in 1694 were estimated to be worth 314,250 livres or well over a million dollars in today's currency. In the middle of the eighteenth century one particularly valuable presentation box cost the Crown 129,852 livres or nearly $350,000.

To avoid the destruction of such boxes on which so much skilled craftsmanship had been lavished, by the prizing out of the precious stones from their setting, an excellent system was devised by which a recipient could return the box to the government agency responsible for royal presents, the *Compte de Menus—Plaisirs*, and receive in exchange the cash value less a small percentage. It comes as no surprise then that a box sold at Sotheby's a few years ago (for what was then a world-record price) was traced to the surviving manuscript lists of the king's presents. It had been given by Louis XV to a certain M. Thelusson on August 22, 1744, but had previously been presented to two different recipients who had each turned it in for cash, a precedent which M. Thellusson himself followed, receiving 26,500 livres for the box which had originally cost the Crown 29,940 livres. Cases are recorded where the same royal present was given as many as five times, each successive recipient preferring to take cash.

In the 1720s and 1730s the majority of Parisian boxes were of gold, chased in low relief with pictorial designs on rococo motifs. After 1730, however,

continued on page 152



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1 and 2: An important oval Louis XVI gold snuff-box believed to have been a presentation box. Gouache portrait miniature of Louis XVI appears on the lid and Marie-Antoinette on the base. Paris, 1786. Courtesy, The Antique Porcelain Company, London, Zurich and New York. 3. Rectangular chased gold cagework snuff-box with walls of gold-speckled lacquer panels in Nashigi style by Jean Marie Tiron, Paris, 1757. Courtesy, Wartski, Ltd., London. 4. French Empire snuff-box of gold. Courtesy, J. Kugel Antiquaire, Paris.



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OPPOSITE ABOVE: Oval green snuff-box encrusted with diamonds by Charles Le Bastier, Paris, 1772. Courtesy, S.J. Philips, London. OPPOSITE BELOW: Presentation snuff-box with the monogram of Nicholas II by Michael Perchin of Fabergé workshop. Courtesy, J. Kugel Antiquaire, Paris.





Hôtel de Grand Luxe

The George V Flourishes Anew in Paris

TEXT BY PHILIPPE JULLIAN PHOTOGRAPHY BY PASCAL HINOUS

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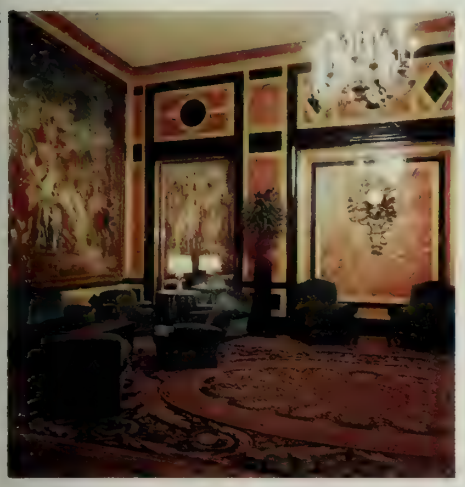


FOR THE LAST HUNDRED YEARS people whose efforts have been given over to making large sums of money have often dreamed of duplicating in their private houses the style in which the grandees of a more aristocratic age lived. So the Rothschilds have reproduced the atmosphere of Louis XIV's Versailles in their sumptuous mansions, and at a later period, the clients of Lord Duveen and Lady Mendl built their Trianons in Newport, Rhode Island. Of course, there are those huge, baroque villas in Florida and California, still standing.

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1. A pair of large Louis XIII armchairs flank the large scale 17th-century Renaissance fireplace, transplanted from a famous Loire castle to the hotel's Salon Louis XIII. Above it is a rare 18th-century Aubusson tapestry representing France's first coat of arms; the larger tapestry is a Beauvais. A fine Savonnerie rug and the warm oak boiserie are 19th-century. 2. Walls of the Salon de l'Horloge are marbleized to enhance the atmosphere for a detailed 1717 tapestry made by the Leyniers family in Brussels. A 19th-century Venetian chandelier illuminates the large lacquered and gilded Louis XIV wall clock. 3. and 4. The spacious and luminous Louis XV-style Galerie de la Paix has a rare 19th-century Savonnerie rug, stretching from the George V Bar to the Salon de l'Horloge. Above the Régence commode with carved bronze handles and Régence clock is a Flemish tapestry woven by the Leyniers in 1720.

In the same way the grand hotels of Europe have carefully nourished a passion for imitation in order to give their guests the illusion of living in a palace, millionaires in the company of other millionaires. The great Ritz hotels—in Paris, London and Madrid—are classic examples of the genre. All of them are done in a style which for fifty years American interior designers have been calling "Louis," not bothering to make any fine distinctions between Louis XIV, Louis XV or Louis XVI. The Ritz in London is typical: its rich royal blue carpets have crowns and fleurs-de-lis from original Savonnerie designs, and busts of the Sun King can be found in the elevators. Nevertheless, the London Ritz, with its comfortable armchairs and potted palms, is Edwardian.

The *George V* in Paris is part of the same tradition. It is strange that this hotel—created for an international clientele—should have been named after one of England's less exciting monarchs. Windsor might have been more appropriate, although the new manager, M. André Sonier, has had the good sense





Guests in the *Côte d'Azur* Suite dine before a breathtaking Parisian panorama. Candlelight from an 18th-century silver candlestick flickers softly about the formal table setting and Boussac of France fabric treatment. Bedroom décor corresponds with the paintings, which bring to mind the sunny French Riviera.

to name the hotel restaurant the *Prince of Wales*—in honor of that elegant young man who reigned briefly as Edward VIII and was a glamorous figure on the Parisian scene at the end of the 1920s, the period when the George V was built.

Intimately concerned with the beginnings of the hotel was M. François Dupré, married to an heiress of the Singer sewing-machine fortune. Her aunt, the Princess Edmond de Polignac, was one of the great Paris hostesses of the day and a patroness of music. She gave endless concerts in her vast mansion, built around 1900, in a style which could be called Ludovico/Rothschild or, perhaps, Castellane/Gould. The mansion was rich with colored marble, bronze doré, gleaming chandeliers, columns, long galleries and caryatids. It was M. Dupré's desire to duplicate

something of this lush atmosphere for the rich clientele he hoped to attract to his new hotel.

It is rather too bad that M. Dupré succeeded in giving his clients what they wanted—indeed, more than they wanted—for never have fleurs-de-lis been more golden. If only he had imposed the taste of his own period—a period which today, after some years in disfavor, would again be the height of chic. Imagine a hotel done in Art Déco or in the style of the 1930s.

The grand hotels and great ocean liners, like the *Normandie* and the *France*, ideally should reflect the decorative arts of their times and not be clever imitations of some long-gone era. It would be marvelous to have a lacquered hall by Dunand or a restaurant by Ruhlmann or a dining room decorated by Raoul Dufy. But there is little point in regretting what has not happened.

An atmosphere of pleasant luxury has been scrupulously maintained—even heightened—by the new management of the George V. Formerly director of the Carlton Hotel in Cannes, M. Sonier understands that it is not necessary to spare the gilt for a clientele that comes largely from oil country—from Texas and Kuwait. By their very size the great public rooms of the hotel are reminiscent of those enormous gambling salons in Monte Carlo.

With the help of an interior designer, Donald Maclean, the George V has been redecorated with the express idea of retaining its Versailles flavor. Huge Brussels tapestries from the eighteenth century, rich with allegory and decoration, still occupy entire walls. They lead the eye into endless perspectives of gleaming marble and Savonnerie-style carpets stretched along the galleries.

The immense carpet in the lobby took two years to make. Very much in the style of Versailles, too, are the large girandoles in the hall. Everywhere are





The *Hyde Park* Suite is a successful blend of English and French styles of the 1930s. Salon furnishings in warm earth tones, paintings of hunting scenes and English porcelain horses illustrate the scrupulous attention to motif. Entrance Hall features a pair of Napoleon III chairs between a lacquered commode.

An atmosphere of pleasant luxury has been scrupulously maintained—even heightened.

objects worthy of a great collection: like that marble fountain base in the rotunda, made at the beginning of the eighteenth century and formerly in the Château of Ponchartrain. Or the large Louis XIV clock in gilded wood which gives its name to the Salon de l'Horloge. Or the immense Flemish tapestry, *Peace Bringing Abundance,* which gives its name to the Galerie de la Paix.

In the Salon Louis XIII—all done in boiserie—there is a beautiful Renaissance fireplace, a large Louis XIV tapestry with the arms of France on it, a Beauvais tapestry in the Chinese manner and an Empire carpet. It is a fair question to ask why the room is called "Louis XIII." Perhaps because he was a melancholy king and the room is now most often used for business meetings.

The hotel proudly proclaims, "The George V is a museum," and indeed the most elaborate suites are named *Versailles* and *Fontainebleau.*

Long galleries join the great salons to the lobby, and they look out over a courtyard decorated with enormous stone urns. In order to bring a feeling

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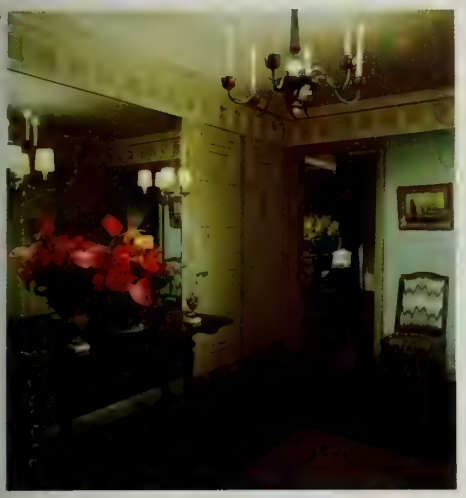
of intimacy to these large spaces, M. Sonier came up with the idea of having an enclosed glass gallery overlooking the lovely courtyard.

A rotunda in the Empire style, all vivid blue and gold, connects the galleries to the restaurant. It is a peaceful and charming spot overlooking a courtyard full of flowers. The cuisine is excellent, and there are pleasant paintings on the wall to occupy your attention when you look up from the table. The paintings could as well be in some country house—brightly colored, full of flowers and little children and boats.

An antiques dealer, himself a Parisian, has a boutique near the entrance to the restaurant. He, too, is not afraid to gild the lily; the shop gleams with bronze and enamel and elaborate embroidery. Nearby, you can buy the best vintage wines from the wrought-iron shelves of a sort of wine library, all very much in the style of the 1970s. One businessman is reported to have paid $2,000 for a bottle of Bordeaux 1872.

A careful attention to art is to be found in all the hotel suites. There is

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Le Président, the personal apartment of Sir Charles Forte, is a richly gilded example of regal French ambience. Several outstanding pieces of Louis XIV furniture share the Salon (1. and 3.): a stately leather-upholstered bureau plat and gilded commode by Boulle, and two fine velvet-covered armchairs. Two rare 18th-century bronze Chinese horsemen stand on tables beside the silk-covered sofa. A brilliant floral display and the carved bronze and marble paperweights on the Entrance Hall (2.) table typify the attention to detail. 4. In the *Picasso* Suite luxury extends even to one of the bathrooms, whose walls and floor are covered in Italian marble.

. . . endless perspectives of gleaming marble and Savonnerie-style carpets stretched along the galleries.

the *Picasso* suite, for example, and the *Renoir*, both filled with reproductions of the works of the artists. More important perhaps are the antique engravings which line the corridor walls and come from the Maison Prouté. Most of the other hotel rooms are furnished in a style vaguely "Louis," but they are charming and wonderfully comfortable.

Throughout the George V art is the great constant. And, as a matter of fact, there is a lavish antiques fair held every two years in the hotel. Only the finest antiquaires show their collections, and opening night is one of the most glamorous events of the spring season in Paris. There are several important auctions held here, too, and the great international art dealers have made the George V their meeting place in Paris.

By way of contrast, the hotel's penthouse suite is defiantly contemporary and is often occupied by some Middle Eastern ruler. A private elevator leads to the apartments and one could easily film some James Bond story here—*Casino Royale*, possibly. The imagination runs riot: shadowy figures hurrying





LEFT and ABOVE: Vivid tones of the *Trianon* Suite complement the art and handsome Louis XV furnishings, particularly a superb bureau ministre with gilded bronze carving. RIGHT: An inviting candlelited atmosphere infuses the George V Bar, wherein all fabrics, furniture and fittings were custom-designed and imported from England.

down the long corridors, international spies whispering conspiratorially in the restaurant, furtive meetings at the bar. The bar, in fact, is one of the most successful renovations in the entire hotel. It is very modern, very comfortable, softly lit by a pyramid of neon tubes. From the bar, itself an enormous cave of red and brown velvet, the vast perspectives of the Galerie de la Paix can be seen: here ladies sip their tea while others hurry off to the hairdresser, and businessmen move toward the meeting rooms. The great expanses of space, however, give a sense of leisure. It is not possible to run through those thick carpets, and nothing is starkly functional.

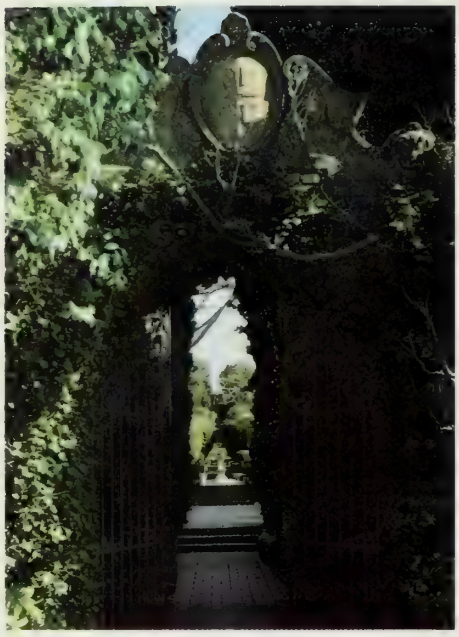
Perhaps there are only two other hotels in Europe that give the same impression of entering a world more

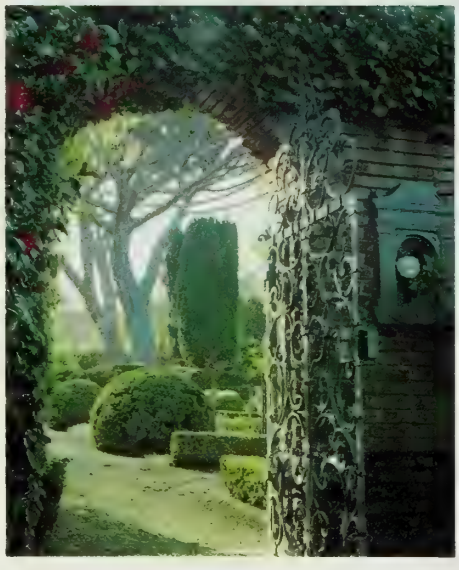
. . . the impression of entering a world more peaceful than our own, where time does not crowd in ungracefully.

peaceful than our own—a world where time, without coming to a complete stop, does not crowd in ungracefully. One is the Grand Hôtel de Cabourg in Normandy, where Marcel Proust used to spend his vacations. The hotel retains that flavor of an opulent holiday so often found in the pages of Proust's own novels. The décor spans the era from Louis XVI to the turn of the century. Copper gleams and blue Hortensias stand in faïence vases. The other hotel is the Hessischer Hof in Frankfurt, beautifully furnished with remarkable eighteenth-century pieces once belonging to the Landgrave of Hesse.

What is most interesting in the décor of the George V in Paris is the manner in which the flavor of the past has been maintained without destroying the atmosphere. The hotel represents the successful use of vast space and the careful preservation of bronzes and tapestries. Thanks to all this care and attention to detail, the George V, unlike certain modern hotels, does not call to mind the image of some enormous and deserted airplane hangar. □

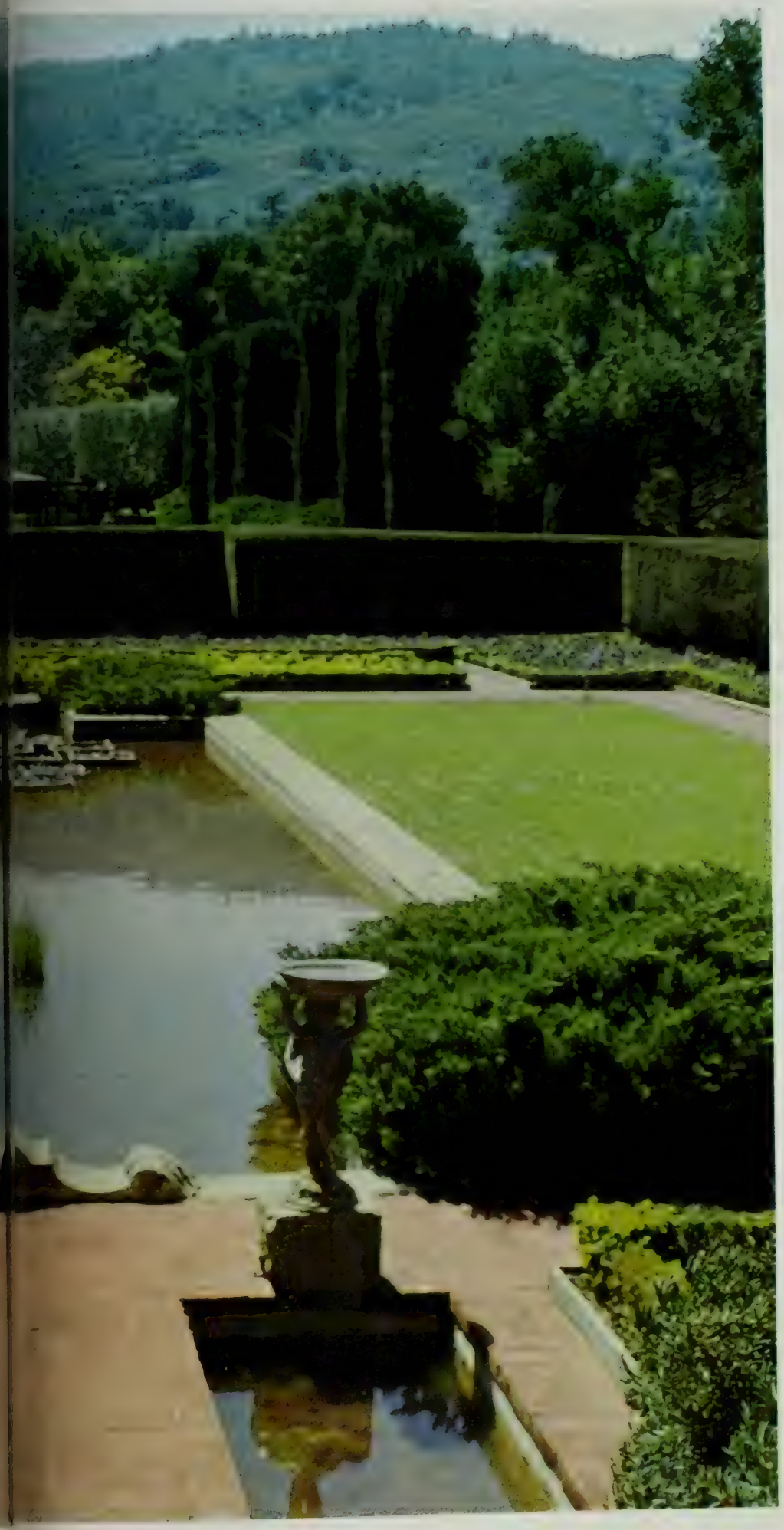








ABOVE: An iron gate, serving to separate the Sunken Garden from the Walled Garden, stands open and offers an invitation to floral beauty. The ivy vine *Hedera Helix* generously covers the brick wall, and to the right is a Chinese wisteria. BELOW: An opposite view through the same gate reveals the Walled Garden with its boxwood hedges, Italian stone pines and Irish yew trees. RIGHT: Far more formal is the sweep of the Sunken Garden with its well stocked fish pond leading the eye along terrace levels and through trees to the green hills in the background.



The Gardens at Filoli

In the Company of Lurline Matson Roth

TEXT BY BARNABY CONRAD
PHOTOGRAPHY BY MAX ECKERT

I WAS NOT TOO HAPPY as I rang the doorbell. Who would enjoy prying into the feelings of an elderly woman who had recently given up her beautiful and treasured home of four decades?

The door opened, and the butler ushered me into the brand-new dwelling of Mrs. William P. Roth. Nestled in upper Hillsborough twenty miles south of San Francisco, it is an extremely attractive house—but it is no "Filoli." On the other hand, what California estate is, was, or will be, like the fabled Filoli? The answer is obvious.

I had just time to glance at a Grandma Moses on the wall and cluck to an exotic black African drongo bird in a filigree cage when Lurline Matson Roth came briskly into the sunlit living room.

At eighty-four, dark haired and with eyes as bright and searching as the drongo's, she looks no different than she did when I first met her at a ball at Filoli almost forty years ago. Oh, those legendary balls where I and half my friends wooed their spouses-to-be! It is a house of marvelous memory.

"I admire to live well," Lucius Beebe,



. . . the endless flow of Mouton Rothschild, the Dom Pérignon corks sounding like Bastille Day, the banks of rare orchids brought over in Matson ships.





ABOVE: A massive wooden door opens to the Picking Flower Garden where the walk is bordered luxuriantly with irises and dwarf fruit trees. BELOW: Azaleas form a vivid and luminous ground cover, scattered beneath a crab apple tree and a Japanese cherry tree. OPPOSITE: The main building of the Filoli estate stands well back from the Sunken Garden, protected by two large oak trees and a hedge of Irish yew. There is also a *Raphiolepsis ovata*, native to Japan and Korea, along with an extensive oleander bush and another Chinese wisteria. In the middle of the garden are pansy plants, carefully bordered with boxwood.

another Hillsborough resident, once said, "and Filoli is the best of the best." Lucius Beebe, needless to say, was an authority on the good life in all its forms and manifestations.

The famed orchestras in the ballroom that could seat a hundred, the murals of Killarney lakes and the Irish countryside, the gigantic swan statues in ice, the huge fireplace with the fifteen-foot hearth, the endless flow of Mouton Rothschild, the Dom Pérignon corks sounding like Bastille Day, the banks of rare orchids brought over in the refrigerated holds of Matson ships—and around the château the dramatically lit and extraordinary gardens with gay tents and usually a second orchestra. At Filoli the strength of the past is both charming and compelling.

"I'm afraid I haven't much time, Barnaby," Mrs. Roth said pleasantly as she sat down. "Down to the islands tomorrow." *Kamaainas*—old timers—always speak of traveling across to the Hawaiian Islands as going down to them. "Then next week off to Europe."

Her energy is extraordinary. Apart from charities, business affairs, horticulture, and the arts she has been well known for half a century as one of the most active hackney devotees in the country. I asked if she still kept up her vigorous horse-show activities, putting off asking her about the loss of Filoli, as I remembered the cries of pain that came from the Duke and Duchess of Bedford when they had to give up their large estate only last year.

"I still keep horses," she replied, "but I let my granddaughter do the competing these days. She adores it."

We talked of her twin daughters, Lurline and Berenice, and her son Bill's recent unsuccessful campaign to be governor of California. We talked of an island she owns in Fiji and her desire to go back there soon. When she asked about my children, I told her how much they had enjoyed the last great ball given at Filoli not long ago.

Now I couldn't avoid the blunt questions about what I felt had to be a tender and most sentimental subject.

"How sad you must feel that those great events at Filoli are over," I said. "You must miss it terribly."

She smiled and said heartily, "Not in the least! Not in the least!"

I looked startled. She gestured around her. "This place is fine for me now, much cosier, and after all, Filoli's only ten minutes away if I feel like cutting some flowers or walking in the gardens. It's not as though it's about to be razed or subdivided or something else unpleasant."

The 715-acre estate was put on the market earlier this year for $1,700,000 and, although there were several firm offers by private parties, Mrs. Roth decided to change her mind. Filoli was "too beautiful to be private . . . it should be sold to a foundation or public trust and made an active center of horticulture and cultural activities."

She did, however, sell most of the contents of the forty-two-room Georgian-style house—except for a few choice antiques for her new home. Filoli's future is being negotiated now with the National Trust for Historic Preservation, and it is hoped that it will be included in the National Register of Historical Places and that a federal grant will be given for its purchase. Already thirty docents are being trained to guide the public around the estate. One of them is Mrs. Roth's granddaughter.

And thus an era will end.

Filoli was built in 1916 by multimillionaire William Bowers Bourn who owned the fabulous Empire Gold Mine at Grass Valley, president of the company that became the San Francisco Gas Company and president of the Valley



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They will encounter Mrs. Roth checking every cymbidium and every azalea with great care.

Water Company. It was acquired in 1936 by the Roths. The Bourns gave it its name, some say from the motto "Fight bravely, love bravely, live bravely," others, from "Faith plus love equals life." Mrs. Roth says simply: "It comes from fidelity, love, and life."

There are some problems, Mrs. Roth informed me, since the San Andreas fault runs across a corner of the property. The house itself with its twenty-five-foot ceilings is one of the handsomest in the state, of course, but it is the gardens that cause a gasp of wonder and inspire hyperbole. There's a wild garden, a kitchen garden, a sunken garden, a Dutch garden, a Japanese garden, a rose garden and a garden garden. There are manicured hedges literally by the acre, sundials, a pool for reflection and a pool for fish and an Olympic-size pool and hothouses and glasshouses and gardeners' houses. The horticultural tours made up of people from all over the world will still go on and, likely as not, they will encounter Mrs. Roth down there checking over every cymbidium and every azalea with great care herself.

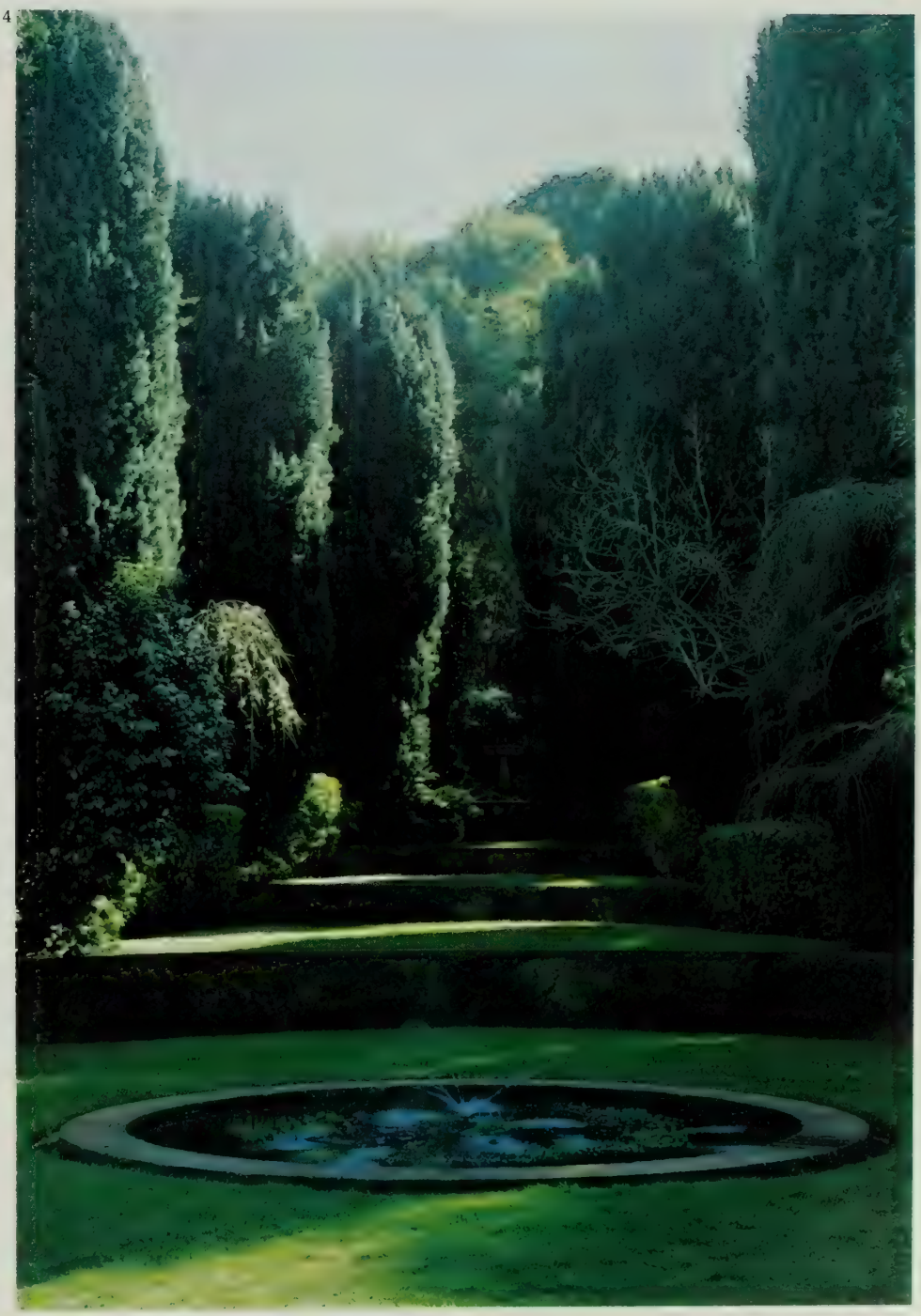
And then there is always the house in Hawaii that needs looking after. It is next to Laurance Rockefeller's Mauna Kea resort, and she was preparing to hop over there now for a long weekend as though it were no farther away than—well, than Filoli itself.

Before leaving I asked her for a photo of herself to go with this article.

"Oh, I don't have any of *those*," she said making a self-deprecating move.

When I suggested that I'd like to do a sketch of her instead, she answered: "Whatever takes the least time. I just have so much to do these days!"

Filoli is an American estate whose like will never be seen again—and the same could be said of its elegant and highly spirited chatelaine. □



1. Flower beds of the Walled Garden are bordered with English boxwood planted in the pattern of the cathedral at Chartres. In the background is the Tea House with its sweet bay trees (*Laurus nobilis*) and white oak. 2. The northeastern part boasts Italian stone pines, a trimmed pomegranate tree and Irish yews. 3. The lawn has *Myrtus communus* hedges on two sides and faces the Dutch Garden. 4. At the southeast corner is a pond filled with lilies and water irises, a marble birdbath in the background.





The Compelling Appeal of Simplicity

An Apartment on Beekman Place

INTERIOR DESIGN BY DAVID WHITCOMB
PHOTOGRAPHY BY DANIEL EIFERT

STEPPING ACROSS THE THRESHOLD is like entering another life. All is calm and ordered. The walls are a liberating white. The spaces, composed with infinite care, unfold silently in several directions like an opening fan. The rooms are literally shells, exquisite containers filled with objects as refined and specialized as those one might find on a deserted beach at dawn.

The sounds of Manhattan traffic are as inconsequential here as the distant boom of the sea might be. We are really on an island adrift in time. Or in a Surrealist landscape, where the most delicate non sequiturs are to be found poised together. Here is space that is at once disciplined and free, open and ambiguous—a perfect summing up of the contradictory mood of our time.

David Whitcomb, of course, is level-headed as all magicians and creators of private worlds must be. Carefully sipping iced tea, he considers the nature of interior design as he sees it.

"Designers," he begins with a flick of his intelligent blue eyes, "are prone to feel that they have to walk into a space and change it drastically. I, on the other hand, am perfectly willing to modify an apartment, to create my particular universe through the gentle art of assemblage. Suffering as I do from a positive disease of restlessness, it's probably just as well. Otherwise, I would be constantly adrift in rubble and plaster dust. So I was quite happy to work with the givens here. I also had a number of other projects to work on, and a great number of objects which needed a new home rather quickly!

"So what you see around you that is in any way structural, the 'container' if you like of the space—and a very sophisticated one indeed—is by John Saladino, whose apartment this was before I purchased it."

Mr. Whitcomb, who delineates everything with care and takes a delight in words that is almost as strong as his feeling for objects, continues: "I think it is very interesting to consider that while I admire John Saladino's work a great deal, we don't have a vast amount in common as designers. And yet I feel that I was able to retain the spirit of his structure, and to echo its quality. I repeated his device of the mirrored living-room ceiling in my bedroom because I admired the tremendous sense of expansion it gave the space. At the same time, I took things which I already owned and placed them in such a way as to completely convert the apartment into my own personal statement. Without, I hope, blurring the integrity of the original.

"Now this seems to be particularly relevant at this moment in time. I think

Living Room is a polished statement of careful composition in line and scale. Natural tones of the bleached oak flooring and pale upholstered furniture, covered in Stroheim and Romann quilted chintz, emphasize lightness and simplicity. Imposing polychrome Mithraic cult figure is 18th-century English



A space that is open
and ambiguous—a perfect summing up of the
contradictory mood of our time.



we're all going to have to learn to live more comfortably with other people's sensibilities. At least those of us with some empathy toward our own and the clients' pocketbooks."

There is much that is fascinating about David Whitcomb's creation. Above all, there is that lively sense of the fertile eye, as the French call it, and the empathy of a shared vocabulary of form, which stirs beneath the placid surfaces of seemingly unrelated objects.

"Yes," says Mr. Whitcomb calmly, "the harmonies are there. A certain relationship in terms of size and color will link together pieces from many different eras. And I'm fascinated by the continuing beauty of ancient objects. That, of course, is the most seductive common denominator of all."

Other felicities mark the décor of the apartment. The curve of an eighteenth-century English dining chair is set off by the fluid line of an Egypto-Roman urn, while delicate, ephemeral drawings by Matta contrasted with the crisp, shining surface of a commode and are refracted by the mirrored ceiling.



OPPOSITE: Detail shows a gilded Régence commode which shares the sleek contemporary scene with other individually elaborate antique objects and pieces of furniture. Another angle of the L-shaped Living Room extends to the Study area, separated simply by Stroheim & Romann quilted chintz-covered stools and backed by silk-paneled cabinet doors. A pair of bronze hydria stands atop tall antique Regency pedestals and a first-century Roman marble urn adorned with actors' masks rests on the desk. The Regency chair is upholstered in cut velvet by Scalamandré. ABOVE: View from the living room toward the Dining Room takes in the mirrored ceiling and points up the classic unity of design.

In spite of the opulence of individual objects, the final effect of the paradoxically intimate apartment is of one of spareness and selectivity. As it is more difficult to write a sonnet than to produce random lines of blank verse, so it is more difficult to create a décor within rigidly controlled limits. Mere opulence and ostentation alone by no means guarantee success.

"Ah, yes, well today it's logical to live cleanly and sparely in the city, isn't it? And also monochromatically. My house in the country has several quite highly colored rooms filled with 'things,' but in town I think of simplicity and alacrity and the pleasures of moving things around. Reticence in terms of color makes it much easier to *see* an object in space, to admire it. And ultimately to use it. I think we can establish a relationship with furniture and objects only through the continuous and loving use of them and concern for them."

The energetic Mr. Whitcomb points to the handsome quilted sofa and chairs—"the only new things I designed for this space." There are several extraordinary lilies nearby.

"There is no truth to the rumor that flowers have less scent when grown indoors," smiles Mr. Whitcomb. "In fact, I grew these right here in this room. They are the living proof of another advantage of this apartment. Dazzling, unalloyed light.

"Surely it's logical to live simply nowadays. The other day I walked into an apartment I'd done several years ago, and I thought, 'Good Lord, it's so heavy.' Today I'd peel everything off the walls and the windows and do it all much more simply. We really are entering a period of great purity in design. To take one example, look at the way lamps have begun to disappear from interiors. Nobody wants a Chinese vase with a shade perched on top of it anymore. A lighting system that fits clearly and succinctly into the functional scheme of things makes so much sense. There is nothing more vulgar than an object disguised as something else. And lamps are only lighting fixtures masquerading as furniture."

How does designing a personal space differ from working for a client? "Well, of course it all becomes terribly introspective. I discover my own growth each time I move. It's an awareness that becomes more brilliantly highlighted

"Space should be *felt*.
Be rigorous, be intellectual; but allow the emotions to shine through."

each time. You find yourself really examining your needs. This new self-knowledge then gets applied to commissions. I have a great desire to see individualism expressed. Both mine and that of a client. Perhaps this is just a quirk, but I find the rooms that really fascinate me are almost not designed at all, at least in any self-conscious way. Rather I like to think that what one sees constitutes a kind of visual biography of the person involved. An ongoing story, of course. I don't think a room should ever be set up to form a static situation, unless it's a museum. Everything changes. Human beings, most of all. And then there is the necessity of feeling. Space should be *felt*. Be rigorous by all means, be intellectual; but allow the emotions to shine through.

"One hopes one knows oneself. Even more pertinent for an interior designer is to get to know the client and to use that knowledge as the basis of the design. I like to think people who come to me have an informed eye, that we already share a common vocabulary and that I can build on it. But sometimes I'm mistaken. The question of modernity is a real trap. Clients have come to me and told me in brave, confidential tones that, yes, they were finally ready to deal with a contemporary interior. Invariably I find that what they mean by that term is not at all what I understand by it, and I usually end up by working out a scheme which is really quite traditional in essence."

Wisdom, without its frequent companion, world-weariness, is a rare phenomenon, but David Whitcomb possesses it. "Work creates a spirit, but style should never be an imposition of one's trademark. That's not successful design. Flexibility is all. A point of view should go through endless modulations until a solution is reached, until both designer and client are happy. More and more it seems to me that space should be unified. An underlying density, a skeleton of design should hold everything together firmly."

Art, it has been said, finally comes down to feeling, and the intrinsic value of these rooms is based upon just such a refinement. It is all here: the loving appreciation of fine furniture expertly placed, the evenness of the flow of space from room to room, the effortless balancing of objects, the subtle acknowledgement of time. The effect is strangely moving, as all things of quality are. But David Whitcomb is characteristically modest about his work.

"In the end it's all very simple," he says. "Personality should dictate all the uses of space." □



LEFT: A first-century Egypto-Roman pegmatite urn contrasts with a large oil painting by Claudio Bravo at the entrance to the bedroom from the Living Room. RIGHT: Mirrored ceiling in the Bedroom has an enlarging effect as it restates the whole, while duplicating the number of musicians in an 18th-century English painting. A pair of Regency amphora and a Chinese porcelain bottle accent the highly selective spareness of the décor.





DESIGNED AND PHOTOGRAPHED BY RICHARD CHAMPION

Making Arrangements

Floral Artistry for Poetic Tables

PHOTOGRAPHER BY PROFESSION, horticulturist at heart, Richard Champion is equally fascinated by the beauty of plant structure and the mystery of plant growth, interests heightened by the artist's eye he turns upon them.

Examples of his tabletop arrangements—highly personal indoor studies of roots and bulbs and sprouts and stems, growing in simple but unusual containers—previously appeared in *Architectural Digest* (May/June 1973), under the general title of "Celebrations." In these intriguing studies he focused his attention on the life cycle of plants, concentrating on their frail beginnings and on the mystery of growth.

To those who were sensitive to the peculiar quality of those earlier photographs—muted color symphonies, predominantly in green—this further series may at first come as a mild surprise. In place of the naturalist's objective homage here is the artist's lavish self-indulgence: flowers in full bloom, pink and red and crimson, orange and

OPPOSITE: The rich gleam of silver and glass is softened by an artful arrangement of ranunculuses, freesia, ixia and hyacinths—traditional blooms of summertime both tenderly reflected and remembered. The silver tray and judiciously placed boxes and vase are from Tiffany & Co. BELOW: The Janus-like head of an old African sculpture from the collection of John Butler keeps ambiguous watch over a natural combination of cornflowers, delphinium, roses and Queen Anne's lace rising with proud and purposeful abandon from a bamboo basket. The flowers look as if they are still growing in the outdoor garden from whence they came. Underlying the skillful setting is an antique American Indian serape from Vojtech Blau.

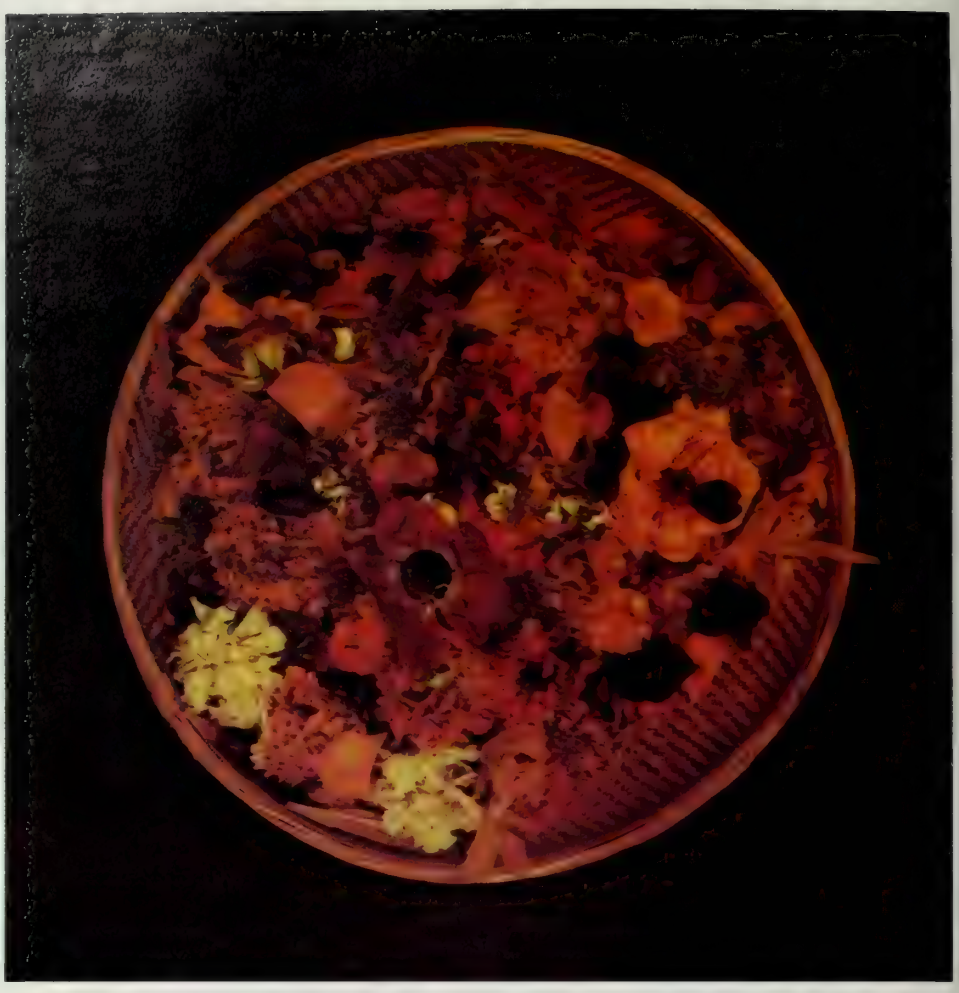


Floral materials courtesy of Tony Dipace.

yellow and blue, seemingly chosen at random and casually arranged, with petals spilling over and bowls or baskets of fruit in attendance, juxtaposed with an assortment of conventional or exotic objects. There is pre-Columbian earthenware, Art Déco pottery, Tiffany silver, Scandinavian tapestry, Indian dhurries, Central American serapes, Japanese and African sculpture.

But a mere second glance reveals that, in spite of the photographer's characteristically contemporary concern with the relationship between nature and artifact, it is once again the plants which are the initial inspiration and the primary subject of his work. In the present instance, the flower colors and the flower forms are what strike the eye, not their accompaniment of more or less decorative objects. "I choose what comes to hand or takes my fancy," says Mr. Champion, "and let chance do the rest. But the flowers come first."

Naturally there is rather more to it than that. The simplest exercise in pictorial logic involves a painful process of elimination and substitution. No artist can rely exclusively on the miracle of controlled chance. *Ars est celare artem:* "The art is to conceal the art."





ABOVE: Encircled by the rim of a bamboo basket, a potpourri of whole dried flower blooms rests within its gently curving shape. Recalling the warm and carefree days of summer, a mix of anemones and roses, daffodils and Sweet William, cornflowers and marigolds saved from old bouquets can again be savored, particularly from directly above a low table. BELOW: Nature in its infinite variety comes together in an eloquently simple setting. Within the 19th-century Japanese ceramic dish from Joseph Rondina Antiques are lemons, apples, seashells and several delicate flower petals. Clay pots of club moss and irises stand nearby, as well as an umbrella of ranunculuses, ixia and freesia. Top left is a grape-filled bowl of the late Ming Dynasty.





Once again the theme of Richard Champion's tabletop arrangements is a celebration. But though now, as before, the celebration is mercifully free of mindless cliché and cloying sentiment, the photographer this time takes a backward, not a forward, look at the annual cycle of plant life. As befits the season, his photographs are a joyful and grateful recollection of summer's gardens, culminating in a potpourri of some of their most handsome and fragrant flowers—picked whole and in their prime, not belatedly swept up and preserved as floral dust.

These arrangements were designed in and for a city apartment. Possibly some can serve as centerpieces for dining-room tables; others may be placed elsewhere as decorative accents on large or small tabletops. The effect of a few flowers arranged as if they were growing in freedom in a garden is out of all proportion to their material value or importance, and even a single flower in a vase can act as a benediction. That fact has in a certain measure influenced their form and mood as well as the choice of their components. Understandably so, since in the relatively minor art of flower arrangement, as in

ABOVE: A relaxed profusion of ixia, gerbera and protea complement the smooth precision of a Chinese bowl filled with grapes, limes and kiwis. Other objects resting on the lacquered 17th-century Japanese table are a 15th-century box from Sotheby Parke Bernet and an Art Déco bronze vase from Joseph Rondina Antiques, both also Japanese. The antique Scandinavian tapestry in the background is from Vojtech Blau. BELOW: A glass vase containing a most casual grouping of summer flowers, plus some vulnerable fallen petals, illustrates the refreshing quality of a rule-free arrangement. Chosen are ixia, gerbera, hemerocallis, anemones, ornithogalum and ranunculuses. Silver box, cup and tray are from Tiffany & Co.



"I choose what comes to hand and let chance do the rest. But the flowers come first."

any other form of creativity, there is a time and a place for everything and a criterion of fitness. Floral cloudbursts and cascades and cornucopias are splendidly suitable for the state rooms of baroque palaces. Japanese floral techniques are best left to the exquisite native talent of the Japanese. Wildflower bunches in jam jars look most at home—and least precious and self-conscious—on the windowsills of country cottages. Or so ordinary common sense would seem to suggest.

But these are only rational notions, not rules of aesthetic conduct to be observed at all costs. Probably the only valid rule for the flower arranger is that there are no rules. Rather, let the flowers themselves guide and inform the eye and hand—which often enough they will in no uncertain terms, as anyone knows who has ever tried to dictate to irresistible but obstinate branches of dogwood or apple blossom or climbing roses. "For Art may err," as the poet says, "but Nature cannot miss." □

OPPOSITE: A singular king protea occupies with equanimity an early 20th-century American vase from Carol Ferenti. Sharing the lacquered 17th-century Japanese tabletop, however, is an African mask from the collection of John Butler and a pre-Columbian terra-cotta pot. Shoots of hosta punctuate the foreground. BELOW: The grouping of exotic objects placed before a 1922 painting of gladioli by Georgia O'Keeffe from the Adler Gallery includes an antique Japanese jar filled with sprightly cornflowers and a Japanese wood animal head. To the right is a vase from the Seto kilns of Japan. Spray of flowers at the center is a pleasing assortment of ixia, roses, hemerocallis, delphinium, Queen Anne's lace and nerine.



Setting for Art and Antiques in Madrid

International Designer at Home on the Calle Don Pedro







SOME FIFTEEN YEARS AGO interior designer Duarte Pinto Coelho decided to rent an apartment in the enormous and decorative Pinohermosa Palace on the calle Don Pedro in Madrid.

At that time the apartment, while its proportions were magnificent, was almost a total ruin. The last tenant had been a photography firm, and much of the space had been used for darkrooms. In spite of the extensive reconstruction needed, the designer's friends advised him to take it without delay.

"You only have to fix up part of it," they pointed out. "The rest you can turn into exhibition space and also have room for a picture gallery."

"I'm not worried about fixing it up," said Duarte Coelho. "I'm worried about the parties I have to give."

Within three months (two of them found the designer out of town) the huge apartment was totally restored: painted, carpeted and filled with furniture and tapestries. Bathrooms, fireplaces, lamps, draperies, china—everything was ready, and everything functioned perfectly. The parties soon began; the apartment came to life.

One of the most striking things about Señor Coelho is the apparent ease with

An imposing 17th-century Spanish organ presides over the light-warmed Music Room, 60 feet long yet intensely personal. Richly upholstered antique Spanish furniture, velvet drapery and walls cloaked in damask ensure luxury, while gilded mermaid candelabra and a Chinese porcelain collection add eclectic interest. Detail shows a period Portuguese chair, an old Delft plate and an 18th-century French terra-cotta sculpture.

INTERIOR DESIGN BY
DUARTE PINTO COELHO
PHOTOGRAPHY BY
ROBERT EMMETT BRIGHT





. . . a place his friends affectionately call the "Palazzo Pinto."

which he gets results. Everything he undertakes seems simple—from completely decorating a house to making arrangements for an elegant party—thanks to his great capacity for work and his innate ability to give orders. There is no doubt that he was born to be a leader, and in some ways he is almost an autocrat. But this personality trait is much softened by another great gift: the ability to get along with people. He gives orders and knows how he wants things done. Yet, because of his charm, people carry out the orders with apparently genuine pleasure.

Portuguese by birth, he spent many years as a young man in Paris, and he began to spend a good deal of time in Madrid as well. In the end, he decided to open a shop in the Spanish capital. He called it *Carpa*, specializing in interior decoration, antiques and modern painting. It was soon a success.

The beginnings were smooth enough, and almost immediately he began to receive professional recognition. His circle of friends grew wider, and many important commissions came to him through personal contacts. His friends always found him willing to "help" put a house or an apartment together. And gradually, almost without realizing it, he found himself familiar with that complicated network of craftsmen and artisans so necessary to the interior designer. He knew them, and they knew him. In fact, many craftsmen began to work for him exclusively, and many more would have preferred to do so.

This period of his career lasted for about three years. *Carpa* had become a popular meeting place. It was a tiny shop with a basement where exhibitions of paintings were held. There were also drinks and pleasant dinners, and tables and chairs appeared as if by magic. But all of it could have been put into one of the rooms of the designer's present apartment—a place his friends affectionately call the "Palazzo Pinto."

Duarte Pinto Coelho stands in his red salon. Although all the rooms in the apartment have the same feeling of panache and comfort, this particular room—with its red-striped silk fabrics, its deep sofas on either side of the fireplace, its piano and bar—is particularly conducive to intimate conversation. It is a relaxed and appropriate setting for carrying out a dialogue about the designer's work, his travels and the nature of his philosophy.

"Tell me, Duarte, how did you decide to become an interior designer?"

"Decoration has always interested me. I suppose I was born with a fondness for rearranging things. Even as a little boy I saw how various members of my family constantly moved the furniture around. More often than not, things looked better when they had finished. However, I really began my career when I arrived in Spain. In Paris I simply watched and learned."

"What is your theory of decoration?"

"The main point to remember is that houses are to live in and that they must reflect the people who own them. It is important for the final result to enhance the client and not the decorator. In fact, the decorator should do the very best job he can and then disappear. The house should look as if he had never been there. You know, the greatest

ABOVE: Other details of the Music Room include: 17th-century blanc de chine figures and a Ch'ien Lung jardiniere in front of a 17th-century Japanese leather and lacquer screen; early 19th-century straw objects made by prisoners of war in France and Spain. OPPOSITE: Trompe l'oeil tenting characterizes the unconventional 27-foot-long Dining Room, which easily accommodates two fireplaces separated by a cistern and two tables surrounded by splendid Spanish chairs.



"I suppose I was born with a fondness for rearranging things."



compliment anyone can make about my apartment is to say that it doesn't look as if it belonged to a decorator."

"What have been some important influences on your work?"

"One I remember well is Madame Schiaparelli's house. There was an incredible mixture of things, a great amount of bric-a-brac. But through it all shone the extraordinary personality of the owner. I was also a great admirer of Charles de Beistégui and the way in which he could fix up houses to look as if they had been lived in for generations. From him I learned to appreciate the cult of the beautiful."

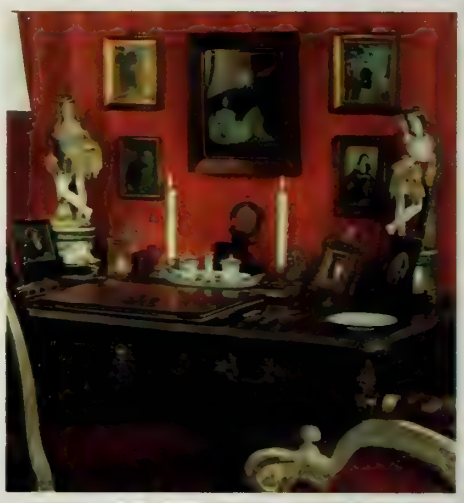
"Do you have respect for traditional European styles?"

"I respect them more than I agree with them. Some styles are rigid and extremely cold in their formality. I find them rather impersonal, with no relation to everyday life."

"Which of your most recent assignments have given you the most satisfaction and the most pleasure?"

"The house which I recently finished furnishing and restoring for Mr. and Mrs. Cornelius Vanderbilt Whitney in Trujillo, and the palace which I am in the process of finishing for the president of the republic of Malawi."

His work in Trujillo, a town some hundred miles southwest of Madrid at the foot of the Sierra de Guadalupe, is particularly notable. He worked closely with Mrs. Whitney, and together they transformed an almost ruined sixteenth-century house into a lovely mansion. It welcomes the visitor





ABOVE: A brilliant Charles IV chandelier illuminates the vivid Red Drawing Room. Striped silk walls display a collection of luminous 17th- and 18th-century Chinese and European glass paintings and a fine 17th-century Spanish tortoiseshell mirror. Mahogany bookcase has columns of lapis lazuli. On the Régence bureau plat is a Sèvres porcelain inkstand and two porcelaine de Paris figures signed by Jacob Petit. Louis XVI armchairs, covered in lampas or chintz, surround a damask-draped book table.

now, the central patio blooming with orange and lemon trees, a house surrounded by an enchanting garden and containing an old chapel of remarkable grace. Every room, every salon, every corner of the house has been turned into a work of art—a work of art that seems many generations old.

Others have followed the example of the Whitneys and undertaken to rebuild old houses in Trujillo. The town itself is famous for having been the cradle of many of the conquistadors of the New World. In the plaza there is a magnificent equestrian statue of Francisco Pizarro, conqueror of Peru, a statue donated by the sculptress Mary Huntington. The writer and painter Fleur Cowles and the portrait painter Channing Hare have also reconstructed old palaces. A number of Spaniards have done the same, and the town of Trujillo has awakened from the deep sleep of the centuries.

A few miles outside the city Duarte Pinto Coelho has built a country house for himself. It is a place where he can relax thoroughly and put aside for the moment the demands of his profession.

One of the major characteristics of the designer is his internationalism. There are few other people who could be completely at home in so many different parts of the world. A traveler by preference and necessity, he is particularly interested in the people he meets on his journeys. Wherever he may be, it would be difficult for him not to find a friend—a friend whom he has not forgotten and who has not forgotten him. Reunions are always joyful and sincere. And the designer's nature



Two areas comprise a most elegant Bathroom, the larger containing an antique 18th-century chandelier, a grouping of Empire opaline and crystal objects on a table, and a one-piece marble tub. On the coiffeuse near the tub is a collection of silver grooming aids and an 18th-century shaving set.





prompts him to make new friends wherever he goes. His friends are legion, and he does not think twice about going many thousands of miles to see them. It is easy to think of Elsa Maxwell's famous and characteristic remark: "I married the world."

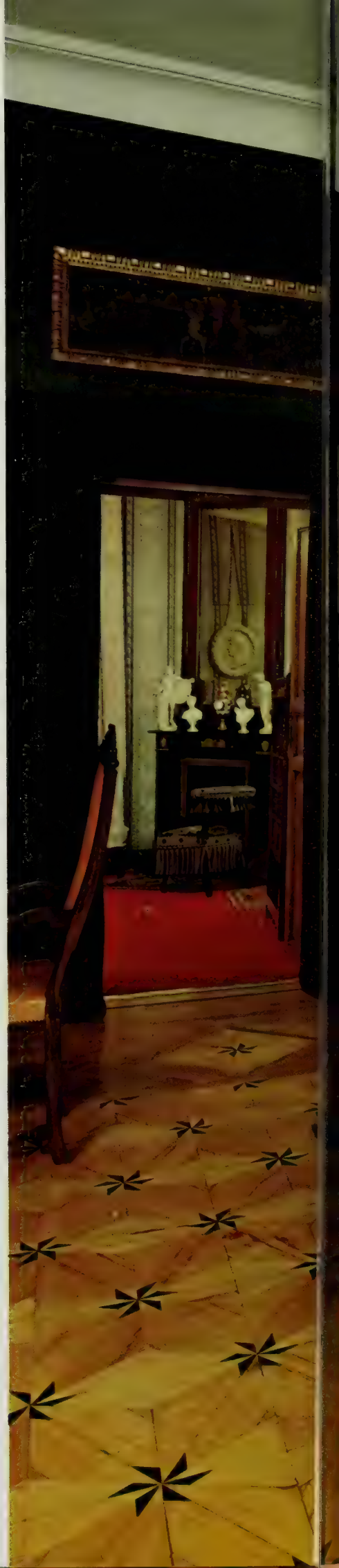
Many of his circle of friends were his first clients, and new clients join the circle as well. In a profession like his, where vanity creates many problems, he has never lost a friend or a client because of his work.

"Tell me, Duarte, what do you ask of life in the years to come?"

"Nothing, nothing at all. Life has given me the delightful gift of a profession which I enjoy and work to do which is literally a pleasure. If there is anything I might ask for, it would only be a little more time to enjoy it all." □

1. and 2. A bed and a bathroom concealed behind the bookshelves of the Library's upper level provide guest-room facilities. Paintings hang from thin brass sticks against the shiny vinyl walls. 3. and 4. Draped writing table in the Bedroom holds an antique ebony and agate cabinet and a 16-century mirror framed in ebony and amethyst. Baroque columns and 18th-century parquet flooring are distinctive.







Escaping to Palm Beach

Lush Setting for Winter Retreat

INTERIOR DESIGN BY DAVID BARRETT, ASID PHOTOGRAPHY BY CHAMPION PICTURES



PRONE TO WAVING HER EYEGLASSES in mid-air and making sweeping statements ("I hate anything unattractive when there's so much beauty around"), socialite Francis Carpenter is a lady who knows her own mind. But, then, interior decorator David Barrett knows it pretty thoroughly, as well.

"This wasn't your average recommended job. It's just the same act done in different colors. Francis has a basically similar look in all her houses. Whatever the new look is, forget it. She wants what works for her and fulfills her needs," says Mr. Barrett, describing the Palm Beach penthouse of his longtime friend and client.

"This is the third house I've done for Francis, so I started out with a well-developed, extra insight on her because of our close relationship. She's a very special person and a most personal kind of client, one with definite taste. I've known her for at least fifteen years, since the night we met at a party in New York, and I certainly know exactly what she wants by now."

What Francis Carpenter wanted apparently was to simplify her life. "She didn't care to give up her luxurious style of living," explains the designer. "She travels extensively; she's a marvelous hostess whose parties are a mixture of friends from twenty to eighty years old. She creates an unique aura around her wherever she is and especially in her own home. But she felt the day of the big house was over, at least for her. It was necessary to change with the times, to recognize the new.

Changing for Francis Carpenter meant ridding herself of a large New York apartment and an enormous summer house on Long Island. Instead she secured a "dungarees kind of house in Nantucket" and a terraced condominium overlooking Palm Beach's Lake Worth, where she had once moored her yacht. It is a lovely setting with all the advantages inherent in the Florida mystique: the sun, the water, the lush foliage, the promise of contentment.

"The condominium suits her fabulously. It's a very organized home. Here she can entertain as lavishly and have as many houseguests as before. And because the maintenance is minimal, she is freer to travel between Nantucket and Florida, dropping in on friends in New York and Europe whenever she wants. It gives her the ability to come and go as she pleases."

Asking him to keep her new apartment "light and loose and happy," Mrs. Carpenter called her old friend David Barrett in for a third time around. It is no small tribute to the designer that she has placed such confidence in him



for so long a time and so successfully.

"She told me, in her fabulous way of speaking, to set her up for 'love and light housekeeping.' Francis adores the formality of Versailles but, if she had her way, she'd lacquer it white and cover all the furniture in chintz."

Mr. Barrett compares his latest design efforts in the penthouse to "a big *salade Niçoise*. It's no one period; it's very today. We utilized what we could from her former residences. For example, that chair in the living room was once white, then bleached out, and now it's blue. When you have nice things they work again and again," says the designer, pointing out a chandelier that once hung in Mrs. Carpenter's New York apartment. "I'm a great user of one's own castoffs, and Francis is a compulsive collector of art and antiques."

It is a home filled with personal treasures and *objets de vertu*—a magnificent Canton desk, Venetian mirrors and a bombé chest, among other things.

"Francis has a good reserve of bibelots and she adds all the time. So then eventually they all find a place. I told

"She creates an unique aura around her wherever she is . . ."

OPPOSITE: Penthouse terrace overlooking Lake Worth resembles a tiny French garden. Indian screens, graceful wrought-iron furniture and abundant potted greenery encourage the look. ABOVE: A lovely lakeside vista predominates in the light-filled Living Room. Sectional sofa upholstered in a gay floral Clarence House chintz and a matching marquise with ottoman provide commodious and simplified seating.



her what I can't use in Florida I'll use in Nantucket! As I've said, it all works regardless of where she is."

The Palm Beach apartment, whose splendid harbor views give the feeling of being on a boat, follows two requirements found in all of Francis Carpenter's David Barrett-designed homes: color and femininity.

"Wherever Francis lives—it could be a log cabin—she still would want the interiors to be filled with color and to have a feminine quality."

This is particularly true of her bedroom. "It's like a bag of Jordan Almonds," says Mr. Barrett. "This room is typical of Francis. She's very feminine and adores soft pastels; nothing harsh for her. Like the things she wears, that's how she likes her rooms to look." The designer gave her lots of blue satin bows, a bed with a carved-wood palm base and walls the color of "a Paris sky on a clear day because I flew over and put some in a test tube for the painter."

A passionate colorist, David Barrett has his own method of getting the exact color. "I usually hand the painter something like a beige cashmere sweater from Bonwit's or a piece of celery, and say, 'Give me this color.' I once even had Francis stand next to the painter while he was mixing a color so it would match her complexion."

Mrs. Carpenter, whose personality has frequently been compared to Auntie

"I hand the painter a cashmere sweater or a piece of celery . . ."

Mame's, is also made for ruffles and white, frilly fabrics like dotted Swiss, organdy and piqué—all of which the designer used generously in her boudoirlike bedroom. He draped the bed with organdy ruffles and tied the mirrors with fabric bows. "I'd hate to do the ironing," he says in an aside. "But if you can afford to have someone come in and do it, that's fine."

Four sliding glass panels in the living room, which provided minimal wall space, presented the designer with a real structural problem that he solved by "building everything into the middle of the room." He started with an L-shaped Turkish sofa covered in chintz.

Fully aware of the overpowering, if not seductive, vistas of Lake Worth below, Barrett subtly drew the eye back into the room by using a lush pink accent and by displaying Francis Carpenter's lovely collection of vegetable porcelains, started years ago by her good friend Gayelord Hauser.

"I also used mirrors throughout the apartment to open the rooms up more, to conceal certain ugly features like louvered doors and to bring in even more of that Palm Beach light," explains Mr. Barrett, who mirrored the walls and ceiling of the cozy dining room. He also built in a dark green treillage, handing the painter a bottle of Dom Pérignon to get the correct shade of green. "It's a charming room, a room that is just perfect for six for dinner."

Known for flamboyant imagination and boldness in design, David Barrett created an amusing little bar for his favored client. Painted to look like a miniature greenhouse, it hides now behind a mirrored wall in the living room.



Other aspects of the Living Room reveal an elegantly proportioned Canton table next to a charming Louis Philippe miniature settee used as a dog bed, and two Lowestoft plates displayed beneath a still life. Tall tendrils of several potted palms contribute to the gardenlike airiness and soften the architecture. A gracious and easy quality prevails.

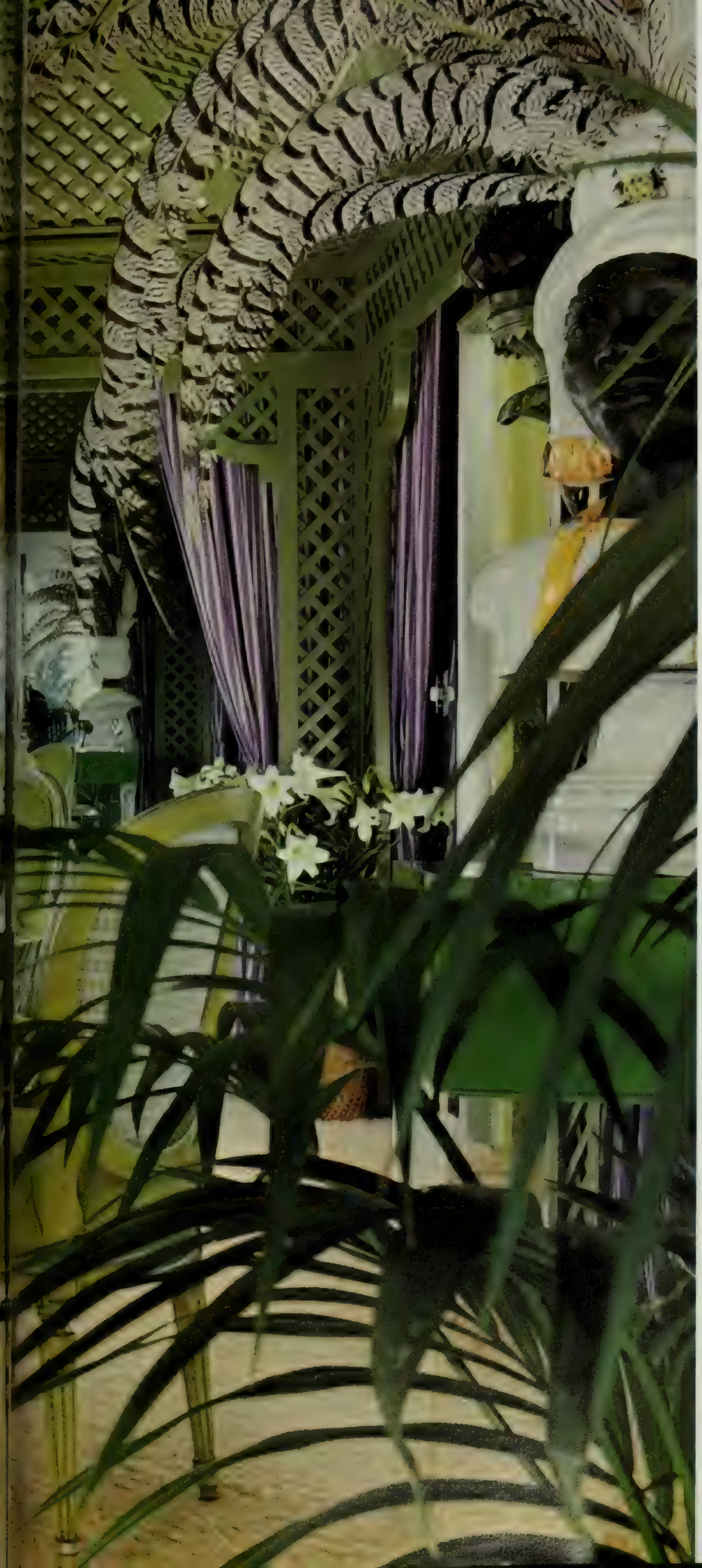
"Just give Francis some fresh flowers" he says, "and she's happy as a clam. If she were down to her last two dollars she'd spend one of them on flowers. She loves having them around all the time, particularly the orchids that she grows with such enthusiasm."

Nor did a tiny terrace escape the designer's flair for exotic improvisation. Transforming it into a morning room, he filled it with Indian screens, greenery and murals from Francis Carpenter's former Bridgehampton home.

"I wanted Francis to think she was sitting in a tiny French garden, not just lounging on another terrace."

Besides being a lover of beauty, Mrs. Carpenter loves animals—especially her





"It's a big *salade Niçoise.*"

three Pekinese dogs who go everywhere with her and even have their own antique, miniature furniture. This includes a salesman's sample of a sleigh bed which inspired David Barrett to use matching chintz. "Like their owner, the pets too love beautiful things!"

The seldom empty guestroom, with its Empire iron daybeds covered in washable suede, the commanding portrait of Francis Carpenter, and its sunny yellow walls (Mr. Barrett handed the painter a Sunkist lemon) was purposely designed as a bed sitting room. "To offer guests a sense of their own place. Comfort and luxury—that's what Francis gives her guests. You're taken care of marvelously here. But I warn future guests not to bring too many changes of clothing, since Francis has filled the guest closets with her own clothes. I keep telling her to clean out the closets, or I'm going to make throw pillows out of some of her things!" remarks the designer matter-of-factly, also mentioning that as a housewarming present he had one of Francis's favorite chintzes made into a hostess skirt, "to wear when she's in the mood."

The idea of getting to know a client well appeals to both David Barrett's design and business senses. "In order to make a job work, you have to know the person with whom you are dealing and his lifestyle. After all, what I do is the most personal kind of contact."

He recognizes that not every decorator can have such a perfect client relationship as he has had over the years with Francis Carpenter. That relationship is responsible for the shared enthusiasm and understanding that exist between them—an understanding often leading to almost unspoken agreement.

The Dining Room exudes a lush, cozy atmosphere. Mirror, treillagé, foliage and feathers surround the exotic tree table and 19th-century Italian chandelier. Chairs are upholstered in fabric by Clarence House; drapery fabric is from Boussac of France.



"This is it," says Mrs. Carpenter. "I'm not moving again."

It is a rare situation and one that must be treasured and nourished.

"From the moment we met we gravitated toward each other. Our friendship is like a marriage. I do love her. It does make it a lot easier to work with someone you know. At least half the battle is over. I believe in lots of talk with a client, in understanding them and having them understand me. Shopping is the least important task. After all the talk I have several points of view, which helps me tremendously to get across the right atmosphere for the client. I feel an exchange between us is so vital. Of course I get clients who want only their point of view, but I feel life is really too short to hassle."

Does finishing the lakeside penthouse in Palm Beach put an end to the beautiful client/decorator "romance" that has gone on for so long?

"This is it. I'm not moving again," Mrs. Carpenter has reportedly told her decorator in dramatic tones. But she is given to dramatic, and sometimes overdramatic, pronouncements.

David Barrett sits in his East Side office shaking his head in bemusement.

"That doesn't mean a thing." □

Delicately draped and ruffled bed is the focal point of an ultra-feminine Bedroom. Other appointments include a Venetian mirror, bombé commode and miniature sleigh bed covered in a soft Stroheim and Romann print.

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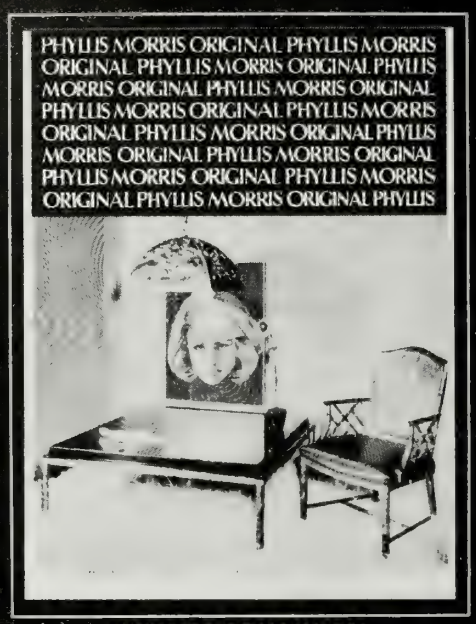
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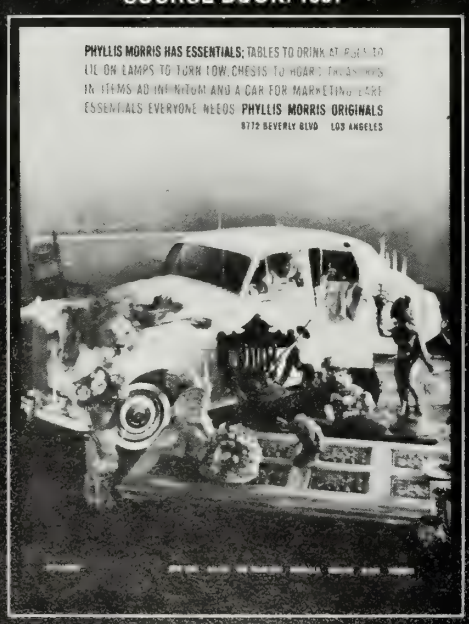
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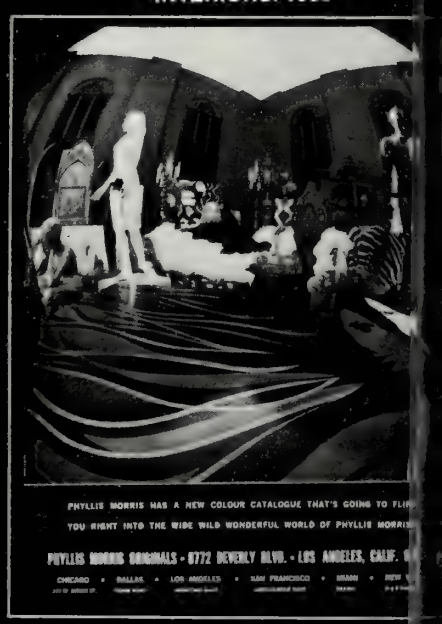
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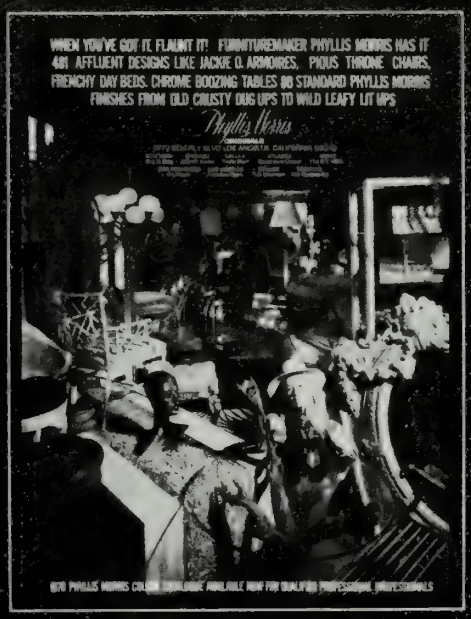
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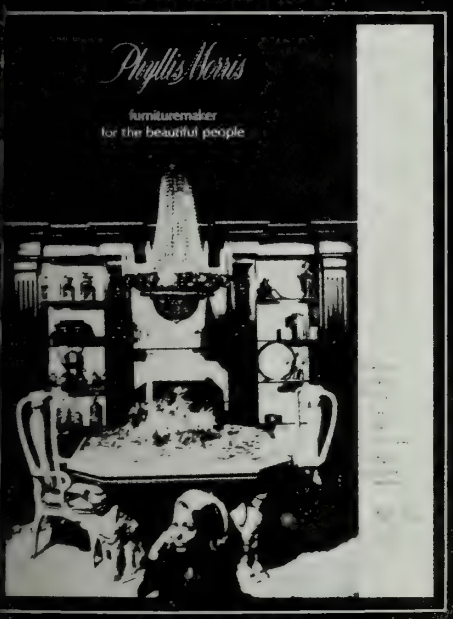
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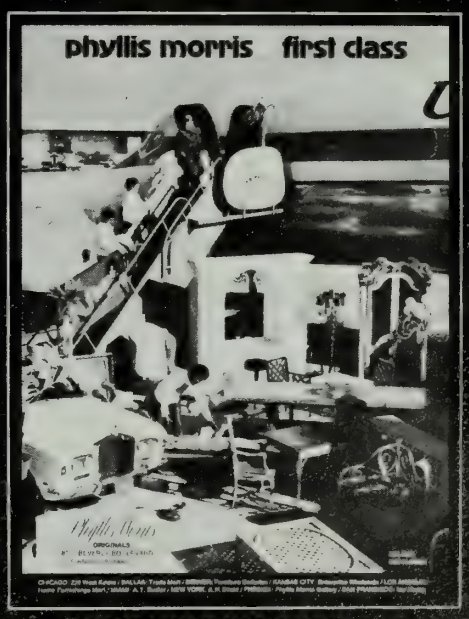
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 continued from page 72

marble remnants of ancient Rome. Into his records of the antique, he liked to introduce the figures of simple rustics busy about their daily chores or lolling about in fine Italian ease among spectacular ruins. He adored antithesis; his was a sort of love among the ruins, as a temple turned into pigeon roost, a venerable portico festooned with drying laundry, a monument become stable or barn. These were his fascinations and these he painted with a dash, *con brio*. Such is his *Classical Ruins: Obelisk and Colonnade Seen through an Arch.*

Every traveler knows Venice is an intoxication. The dull silver light, the salty air, the iridescence of palaces and churches afloat between sky and water, create a dizziness



ABOVE: Johannes Lingelbach, *A Capriccio View of Rome with Castel San Angelo.* Oil on canvas, circa 1635. Courtesy, Schaeffer Galleries Inc., New York.
OPPOSITE ABOVE: George Loring Brown, *Morning View on the Grand Canal, Venice.* Oil on canvas, 1872. Courtesy, Signature Galleries, Chicago.
OPPOSITE BELOW: Claude Gelée (Lorrain), *Vue Idéale de Tivoli.* Oil on canvas, 1644. Courtesy, Richard L. Feigen & Co., New York.

of senses, a gayness of spirit that, were it not so delicate and ethereal, would be a mockery. In Venice the people, the sea, the air, the architecture are so close, so reciprocal in their reflections and colorations, that one bounces off the other in constant movement and shift.

Eighteenth-century Venice thus became a rare brew, distilled of the dark Byzantine, and the amber, sunlit bubbling of the baroque. This is the heady mixture that the two Venetians, Canaletto and Guardi, might well have used instead of pigment in their paintings of Venice and its life, the *vedute* which the tourists so eagerly bought.

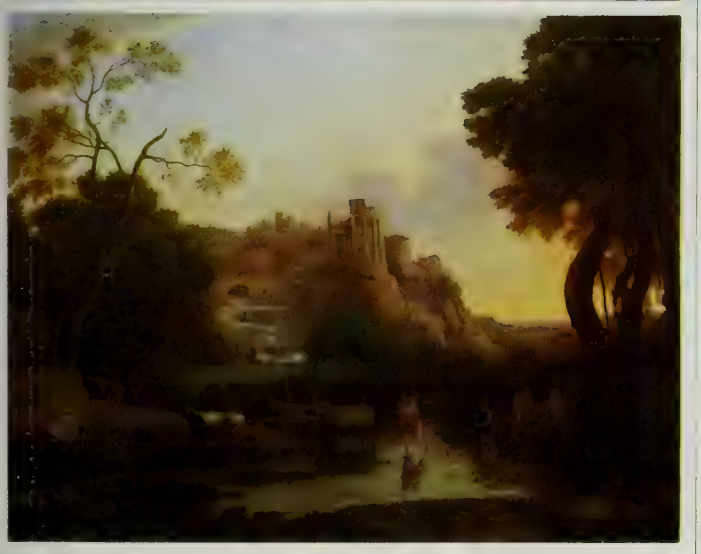
Giovanni Antonio Canaletto gives us a view no longer familiar to grand tour-ists, the *Prato della Valle, Padua,* as it was in the middle of the eighteenth century. In his typical broad-view manner, Canaletto exquisitely details the Prato with palaces, churches and colleges. There is a fine coach, a two-wheeled carriage, an oxcart. There are shoppers and strollers and knots of gossips, brilliant staccatos of life, all bathed in the clear air of late afternoon. Canaletto was such a perfect match to the taste of the grand tour-ists that one can well wonder which came first, the paintings or the demand for them. Hundreds of Canalettos found their way to the walls of English country houses.

A pupil of Canaletto, Francesco Guardi, presents us with a pair of paintings, *Architectural Capriccio with Palace Façade* and *Architectural Capriccio with Arcade*. Both are pure lyrics that existed only in the mind of the artist.

Guardi used muted tones but animated his canvases with bright splashes of color. His touch was sketchy but lively, intimate, poetic. He brought to painting a new sensibility, a sprightly and fresh bourgeois spirit that eventually, and forever, exiled aristocratic formula, stereotype and dryness from painting. The nineteenth-century critic Miscaglia said it well: "If Canaletto satisfied the eye, Guardi seduced it."

George Loring Brown, a Bostonian, was only one of thou-





sands of European, and only one of hundreds of American painters who have fallen under the spell of Venice. His *Morning View of the Grand Canal, Venice* is a nineteenth-century painting and, of course, romantic. Whatever his fame, popularity or ability as a painter, Brown could not escape the beauty of his subject. Santa Maria della Salute floats mistily; its stones rise in unstable majesty out of the water. The façades of the buildings glisten with the Byzantine, almost oriental, richness proper to Venice. Brown's painting is as true to fact as to fancy. Certainly fine, as far as it goes, it is a competent, guardedly sensitive comment on a lovely subject. It is no fault of Brown that he himself was a tourist, no Venetian, certainly no Guardi. His painting, for all the charm of its subject, could be an outsized picture postcard with the scribble: "Having a wonderful time! Wish you were here!" □





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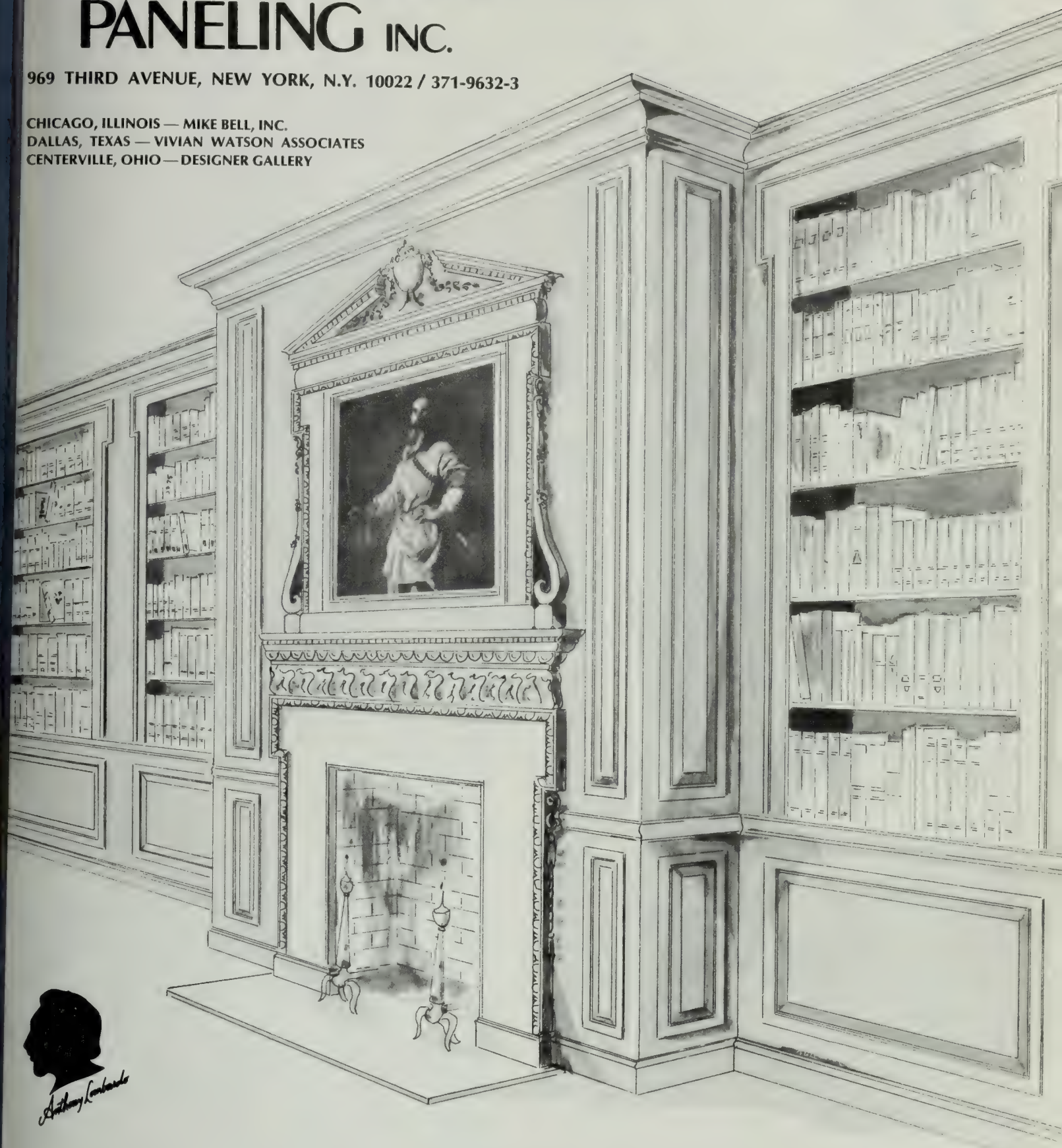
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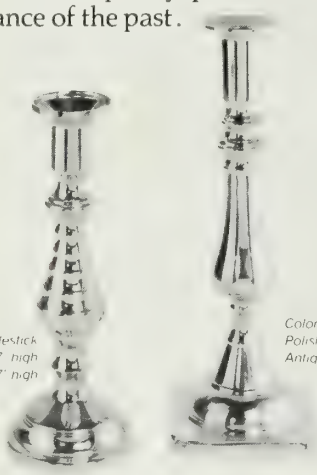
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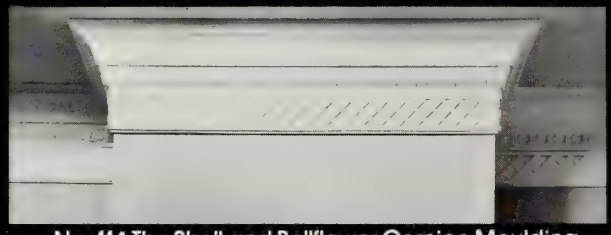
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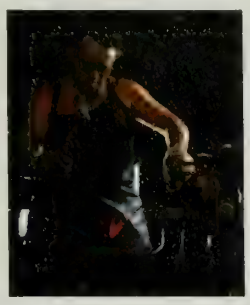
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they were decorated with diamonds even for people outside the royal circle—the diamonds often used to outline the designs. Although all master goldsmiths were in theory permitted to make the usual table and decorative ware as well as boxes, there were certain craftsmen who specialized in this type of work throughout the eighteenth century. From 1720 to 1740, the greatest of these was Daniel Govaers.

In 1738 Voltaire's friend, Mme. de Graffigny, wrote to a correspondent that Voltaire's mistress, Mme. du Châtelet, possessed between fifteen and twenty enameled gold boxes, a sure sign that the practice was becoming fashionable. The technique used at this date was *basse-taille* enameling, in which some pattern or figurative design is chased on the surface of the snuff-box and then the various colored enamels were fired on top so that the design was seen through the transparent enamel, giving great luminosity to the design. After 1750 another technique was introduced known as *en plein*



Gold snuff-box by Peter Johan Ljungstedt, Stockholm, 1779. Courtesy, Wartski, Ltd., London.

enameling. In this the design is painted onto the flat surface of the gold box much as a painting is executed on canvas. Often a frame of chased gold surrounds the design. This method, however, presents formidable technical difficulties since the different colored enamels fuse at different temperatures. Thus successive firings at decreasing temperatures have to be employed, each one involving great danger of warping and the consequent destruction of all previous work. Moreover the enamels change color during firing, requiring great foresight from the painter. It is not, therefore, surprising that such boxes have been and continue to be the most costly.

Another technique introduced at this same period was the use of several different colors of gold in combination or *en couleur*. The gold was first alloyed with a variety of base metals: a small addition of copper produced a reddish gold; tin, a

silvery gold; and antimony, a gold with a greenish hue. Some boxes contained five differently colored golds.

After the middle of the eighteenth century, a taste for the simplicity and austerity of classical forms became evident in all the arts. Diamonds disappeared as too vulgar a form of decoration and the sinuous forms of rococo boxes vanished, replaced by simple geometrical shapes, rectangular, oval and circular. Enameling increasingly took the place of elaborate chasing which was itself displaced by engine turning. With this method, repeated geometric patterns *(à mosaïque)* were



Rectangular Louis XV chiseled gold snuff-box by Jean Frémin, Paris, 1746. Courtesy, The Antique Porcelain Company, London, Zurich and New York.

carried over the entire surface of the box, or radiating lines recalling the setting sun *(tournée à soleil)* were used on the lid. Such regular patterns were extremely effective when seen through the variegated colors of translucent enamel. The great masters of this technique were Jean Ducrollay, Jean George, Jean-Marie Tiron and Charles LeBastier.

But of all the various techniques devised by the Parisian goldsmiths the one which permitted the greatest range of effects was the so-called *en cage* box in which a wide range of materials such as lacquer, *piqué*, semiprecious stones like agates or rock crystal and even miniature paintings on vellum formed the sides of the box and were held in position by a cage composed of narrow strips of gold outlining the box.

Parisian snuff-boxes were sought after by collectors from the very beginning. As early as the 1730s, the Comtesse de Verrue owned a collection of over two hundred and the Prince de Conti is said to have possessed eight hundred at his death. Toward the end of the century it was considered de rigueur for a fashionable gentleman to own at least a different box for each day of the year. Today these masterpieces of craftsmanship are sold for many thousands of dollars and are becoming rarer and rarer, a tribute to their time-honored elegance and skilled makers. □



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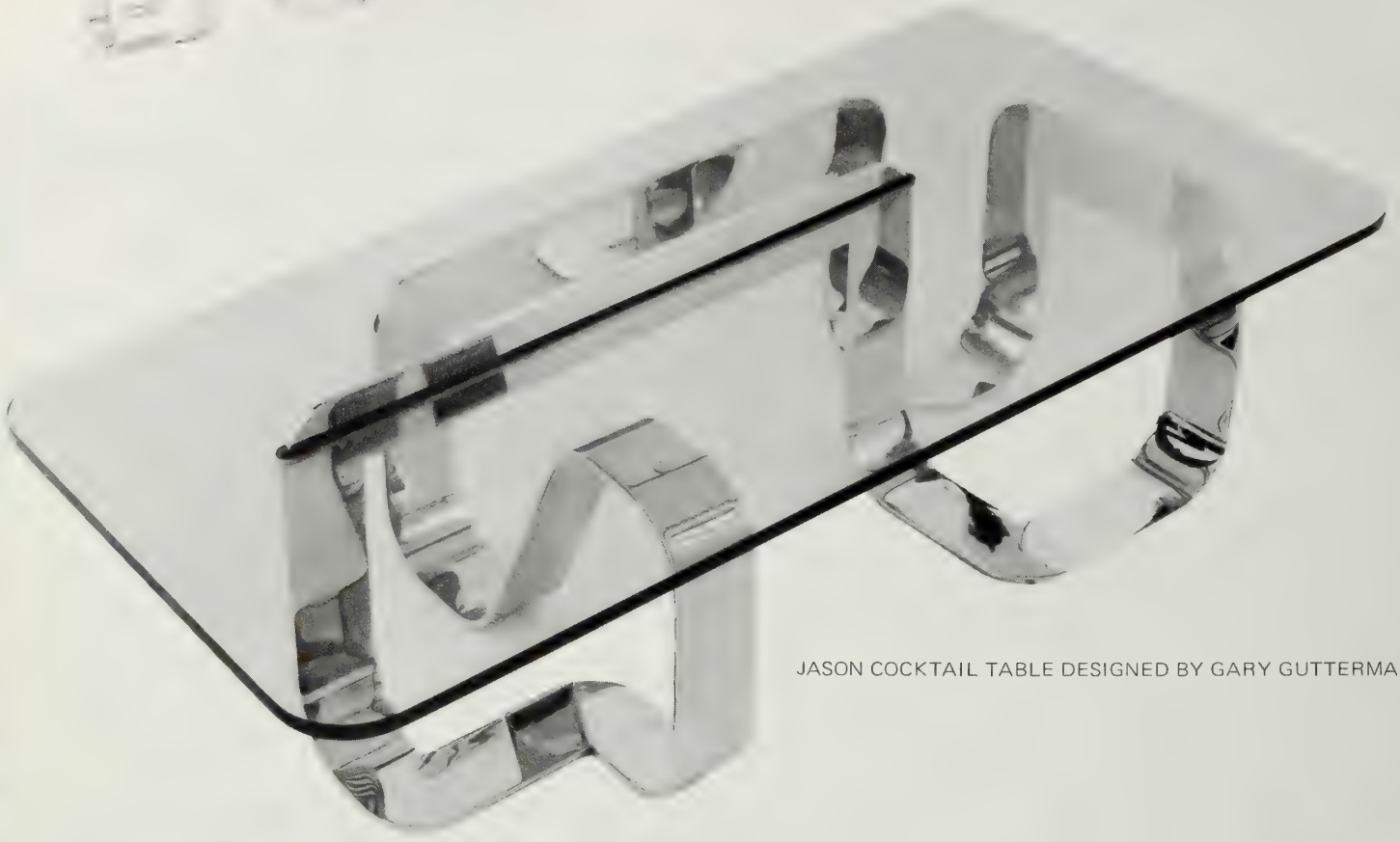
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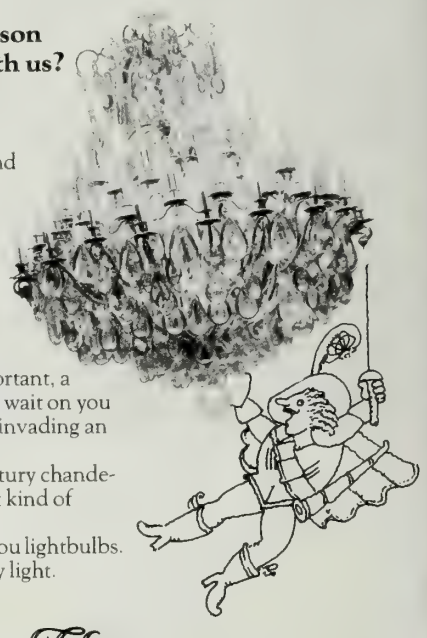
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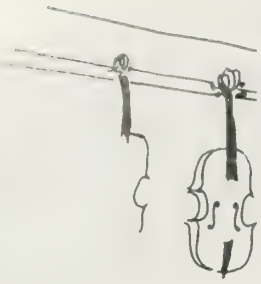
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WINE

The Moment of the Aperitif
By Roy Brady

IT IS NOT SURPRISING that we adopted the French word *apéritif,* dropping the accent by way of anglicizing it, because the notion of taking an alcoholic drink before a meal to stimulate the appetite and relax the company was late in coming to the English-speaking world. Describing a dinner in a great country house in England around 1830, Thomas Love Peacock spoke of "the miserable half hour before dinner, when dulness reigns predominant over the expectant company."

The "A" volume of the mighty *Oxford English Dictionary* does not contain the word "aperitif," for it was compiled in the eighties. The word was picked up fifty years later in the supplement which could cite no occurrence earlier than 1894. Although it has come to mean specifically an alcoholic drink, it derives from the Latin *aperire* meaning simply "to open." Our unrelated word "appetizer" doesn't do the same job because more often than not it denotes a piquant food, such as pickled herring, or even something sweet, like fresh fruit.

The American cocktail is a likely candidate for the first English-speaking aperitif although its early history is obscure. Before World War I it was consumed by a thin stratum of society, mostly the habitués of fashionable bars. After the war it gained ground in England, with sherry a strong competitor. When Prohibition ended in this country, it reigned unopposed. Cocktail books of the thirties list concoctions of liquors, liqueurs, wines, eggs, extracts, syrups, fruits, juices and assorted flavorings in horrendous plenitude.

In the following decade sanity and simplicity began to return. Bernard De Voto paused in his scholarly labors to produce a delightfully irreverent little book titled *The Hour* (1951). His hour was, of course, Peacock's miserable half hour transformed by the cocktail into a life-renewing interval.

He allowed only two cocktails: the martini and a slug of whiskey over ice. The rest were dismissed as "all pestilential, all gangrenous, all vile." That was too stringent. The drinks he approved are good but too restricted and sometimes too strong. They were suitable when wine was a stranger to the American table, but today many want something milder. A glass of white wine is often the thing. Hardly more than a dozen years ago a bartender would have regarded you as daft and possibly dangerous if you asked for a glass of white wine. Now they all keep a jug in the refrigerator. A glass of Champagne is a more aristocratic version, though you can seldom order a single glass of Piper-Heidsieck.

The martini has proved the most durable of cocktails, though it has changed over the years. De Voto concluded that the ideal ration of gin to vermouth was about 3.7 to one. Now vermouth has all but disappeared. At least he was spared the sight of martinis served over ice to sap their strength, but that day was fast approaching. He notes the barbarism "whiskey on the rocks" as a usage of the "fashionables," but he was spared the more dreadful elision, "whiskey rocks." The vodka martini ranked only as an unthinkable—like

continued on page 160

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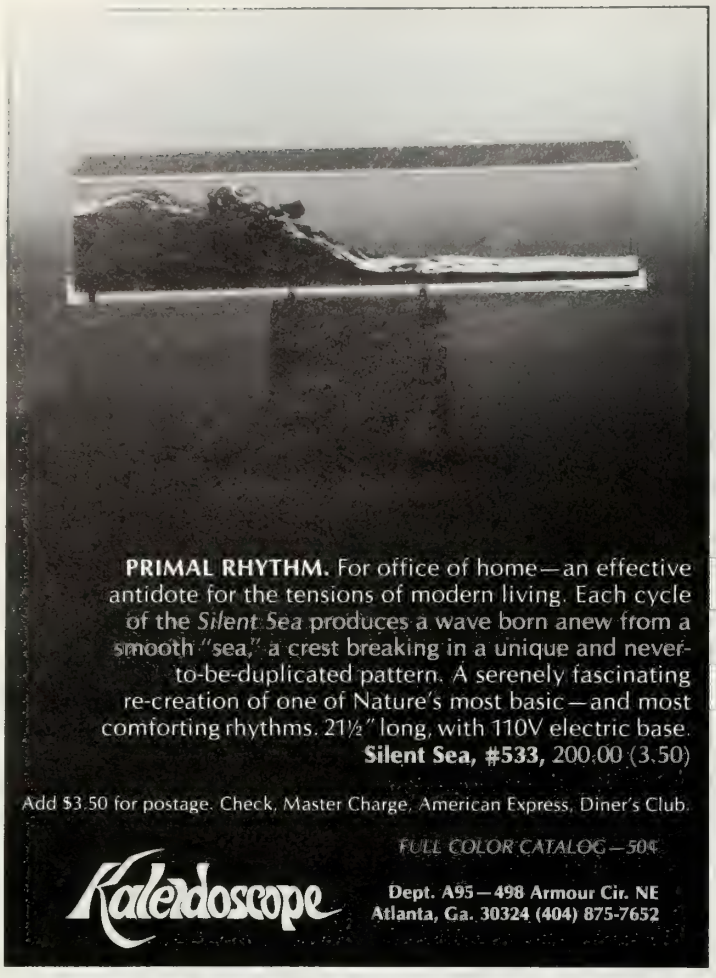
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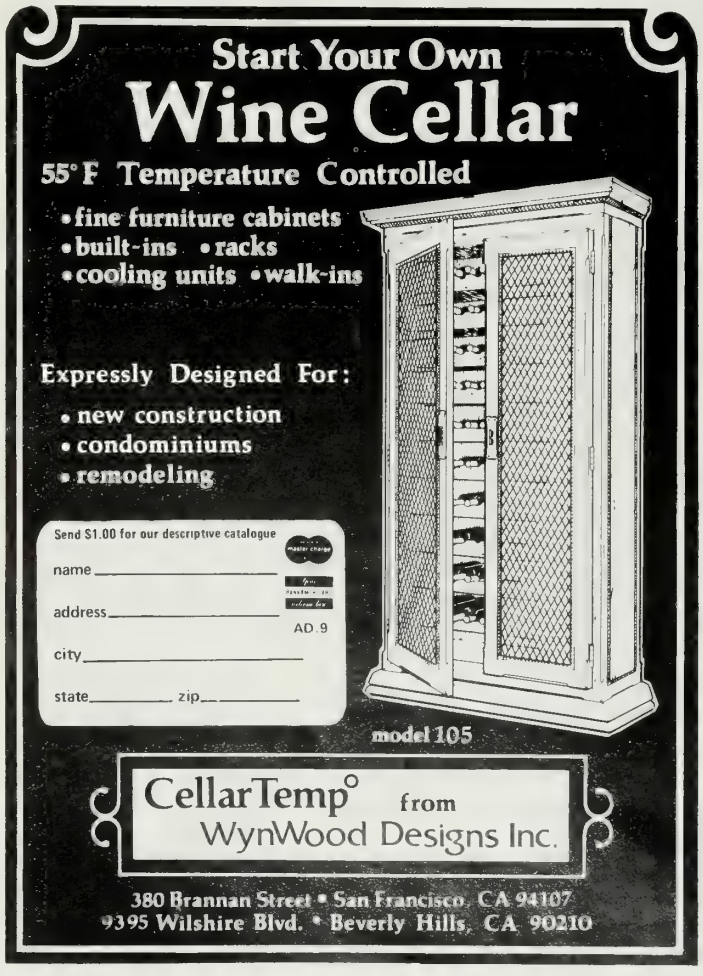
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WINE

continued from page 158

Scotch with root beer. However, the theory, practice, philosophy and mystique of the martini is far too large a subject to explore here. A brief story will have to do.

Kenneth Hansen, proprietor of the renowned *Scandia* restaurant in Los Angeles, used to tell of the survival kit issued to passengers of *SAS* when the Swedish airline began to fly their popular polar route. It contained a small bottle of gin, a smaller bottle of vermouth, a mixing glass, a spoon and a martini glass. If the airplane went down and you were lost, instructions were to open the kit and proceed to mix a martini. Before you could finish someone would appear to tell you what you were doing wrong—and you would no longer be lost.

"SLIVOVITZ: THE PLUM LIGHTNING OF THE BALKANS."

Whiskies really are best over ice without further dilution. A Scotch such as Ballantine's (which Professor David Daiches, author of the best book there is on Scotch, calls "highly esteemed") appreciates that treatment. The same is true of bourbon. Occasionally it is just right, though I could never quite put my finger on its appeal. That was left to a Frenchman: Edouard Kressmann, the famous Bordeaux shipper, said, "I like the very vulgarity of its character." Perfect!

Cognac, even the best, is a flat drink with water, and Armagnac is worse. California brandy over ice can be very agreeable. Cold vodka or aquavit are fine to start a Russian or Scandinavian dinner. Slivovitz, the plum lightning of the Balkans, should open a Yugoslavian or Hungarian dinner.

The finest rum is as near a miracle as we can hope for—and rarer. I shall never forget a thirty-year-old Jamaica shipped by Averys of Bristol. With it I discovered that humble rum could rise to the heights and look the best of cognacs straight in the eye unabashed. And like cognac it could be drunk straight. Now there are still excellent rums available in great variety from Puerto Rico, Jamaica, Trinidad, Barbados, Guyana, the Virgin Islands and other places, but they all want mixing with something. Fruit flavors are best, and a touch of sweetness is definitely needed.

Then there is a large family of spirits which share the pleasing characteristic of turning cloudy when mixed with water, some go white and some green. They are all dry and strongly flavored with licorice, anise, and various other herbs and spices. Some of the better known are Pernod, Ricard, ouzo, certain arracks, and the now generally outlawed absinthe. Strange at first encounter, they have a way of becoming irresistible. The French method of serving a small amount of the spirit in a tall glass with a pitcher of cold water on the side is preferred. The drinker adds as much water as desired, usually four or five times the volume of the spirit.

In little more than a century the "miserable half hour" has been transformed into an international pastime. The well-known aperitifs are found from New York to Singapore, from Edinburgh to Cape Town, and on the ships and aircraft in between. *A votre santé. Prosit. Skoal. Salud. Nazdorovya.* Cheers! □



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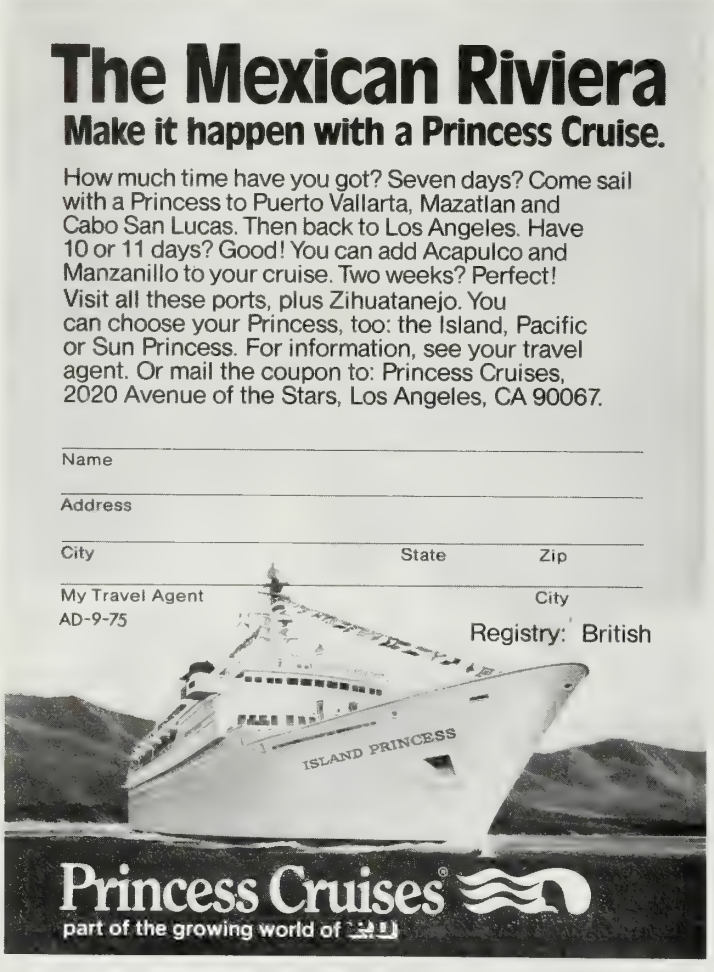
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INTERNATIONAL PROPERTIES

Castles, Châteaux and Other Second Homes
By June R. Gader

BUYING A HOUSE ABROAD is nothing like buying a house in the United States. First of all, there are the people you meet: the Marchesa Gerini, for instance, whose friends include everyone from Irwin Shaw to the crown prince of Spain. And then there are the prices. They fluctuate upwards or downwards by the millions, depending upon whether you want to include the furniture and the art treasures. Naturally you want them; the houses wouldn't look right without them. But why do I say houses? I'm speaking of castles, of villas.

Italy is the ripest hunting ground for fabulous villas, complete with heavenly sea views and Roman ruins. And one of the most heavenly is the Villa Gerini. The Marchesa Lili Gerini described her villa over cocktails one day and showed some pictures of this fantasyland estate. "Santa Liberata," as it is also called, soars in splendid isolation from a cliff on the Argentario—an island connected to the mainland by a causeway that takes in two Mediterranean fishing villages —about two hours north of Rome. Built on the ruins of Nero's father's villa (What glorious name dropping!), it still has Roman rooms deep in its foundations. The Sacracen tower is now covered with vines, and there is an *allée* of cypress, three acres of wonderful lawns and little flower-shrouded terraces, and the most incredible view imaginable of the enormous yacht harbor and the glorious sea. The villa itself is described by the marchesa's friends as one of the most beautiful in all Italy. Once owned by the Duke of Spoleto, it is designed in that simple and lovely Mediterranean style, with arches and French doors and huge windows to let in the sun and the view and the flower fragrances. It is manageably small, as villas go, with a master-bedroom suite and four guest bedrooms upstairs, exquisite drawing rooms, entertainment areas and a children's bedroom downstairs. But surely you will spend most of your time down at the private sea coves—one cove alone is large enough to build seven or eight houses on—where your friends can dock their yachts next to Giovanni Agnelli's. Beautiful vistas, beautiful people. Only $2,000,000 from Mary Dayton of *Jack Hupp Associates,* 9731 Santa Monica Boulevard, Beverly Hills, California.

France has the place you'll desire above all others: Prince Youka Troubetzkoy's "Villa Mayou," at Eze-sur-Mer, between Monte Carlo and Nice. Friends say there is not a house on the entire French Riviera to compare with it. It is designed for hedonistic enjoyment of magnificent Mediterranean views, golden sunshine, glorious gardens, and for the entertainment of as many friends as you care to invite. The main house rises from a cliff 100 feet above the long private beach—of course there is a beach-to-house elevator.

The great kitchen and pantry, large wine cellar and silver storage room make even banquets simple. And the servants have separate apartments, plus dining and living rooms in the main house. The most spectacular aspect of the prince's villa is the pavilion by the sea. Take the elevator, or walk

continued on page 166

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INTERNATIONAL PROPERTIES

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down through gorgeous Roman gardens to a heavenly private cove with cabanas, bar, dressing rooms, kitchen—everything you need to be luxuriously content. The villa is $3,000,000 from John Maschio of *William Ransom* in Beverly Hills.

Perhaps you would prefer France's Dordogne valley, where the prehistoric caves beckon, the sinuous Dordogne and Vézère rivers wind, and where the truffles, pâté and dark Cahors wine make every meal an event. This is quite a different world, a world of old stone houses, quiet villages, trees ripe with fruit, fields glowing with buttercups. Here "Le Dadinou" waits for you. It is a true country house, completely restored with the typical huge living room and beautiful stone chimney.

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It perches on a hilltop overlooking fifty hectares of valley, woods, stream. In the main house is a large kitchen with separate laundry, four bedrooms and two baths; beside the house a charming tower with two more rooms. There is central heating, electricity, water, even a garage—all usually lacking in the French countryside. And there are several large farms with barns on the property—but out of sight—which could be parceled off. To inquire about Le Dadinou, costing approximately $250,000, contact Mme. Lydia Rymers, "Ongrès," San Léon-sur-Vézère, 24290, Montignac, France. She speaks perfect English, knows everyone in the area from the mayors of each town to the best carpenters and plumbers, and she may invite you to her house for a mushroom omelet.

Austria with its castles is the stuff of dreams, and Schloss Feistritz will make your wildest dreams seem tame. The origins of this extraordinary building (completely restored eight years ago) date back to the eleventh century, though the elegant arcades were added during the Renaissance. Imagine anything—everything: a magnificent Gothic knights' hall with ancient marble floors and a minstrels' gallery; an impressive library with heavily carved fifteenth-century Gothic paneling; a tower drawing room with a beautifully preserved Renaissance fresco on the domed ceiling. The Baroque chapel has sixteenth-century stained glass and a seventeenth-century organ. The private theater is eighteenth century. Naturally there is a drawbridge and gargoyles, torture chambers and ancient archives. To get down to basics, there are also fifteen double bedrooms and a master suite, modern bathrooms and showers, bar, wine cellar, and all the kitchens, pantries and servants' quarters to go with them. The castle sits grandly amid magnificent trees and eighteenth-century French statues on twenty-five acres of parkland, only one hour from Vienna. There is even a heated swimming pool. Heaven? I guess. And today heaven is only $325,000 from William Craig of *Previews, Inc.*, 49 East 53rd Street, New York, New York.

Switzerland provides a most impressive offering in Bernie Cornfeld's mansion on the shores of Lake Geneva, built at the beginning of the nineteenth century by Napoleon for Josephine. At "Port-Prègny" marble columns grace the long

continued on page 168



The Hampton Room—photograph courtesy of The Henry Francis duPont Winterthur Museum.

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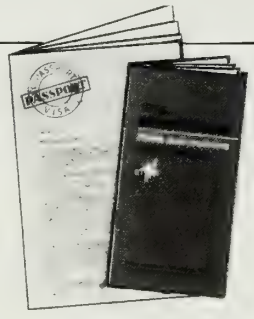
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continued from page 166

gallery with its view of terraces, lawns and lake. There are superb marble fireplaces scattered throughout the house, and a magnificent marble floor lets the immense dining hall double as a ballroom. Isn't there something regal about waltzing on marble? But then this house is regal, both in proportion and in materials—glowing antique wood panelings, the most incredible parquet floors I've ever seen, sitting rooms with fireplaces for every bedroom/apartment, each apartment large enough to hold fifty for cocktails. There is a tennis court and a private yacht slip, an enormous conference room, large enough for a bowling alley, a sauna and exercise room, a fine working kitchen with restaurant-size stove and refrig-

"THE THEATER IS EIGHTEENTH CENTURY, AND NATURALLY THERE IS A DRAWBRIDGE."

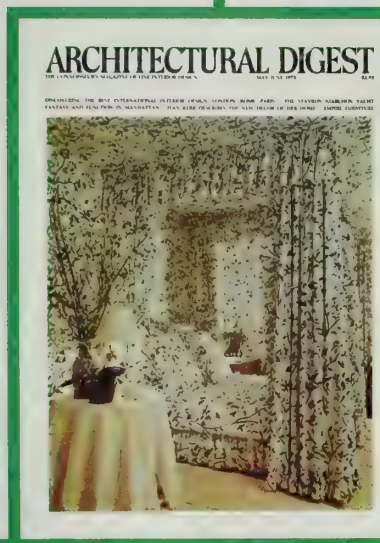
erator. Well, listen—there are gorgeous terraces overlooking the lake, and there are gold fixtures in the bathrooms. When I tell you that hundreds of people could get lost in the corridors alone, you will understand that this is a remarkable place for entertaining, or just for lounging in the grand manner. Mr. Cornfeld spent $5,000,000 restoring "Port-Prègny." You may own it for a mere $2,100,000. From John Maschio of *William Ransom*, Beverly Hills, California.

Mexico is no less inviting with the appropriately named "Dolce Vita" in the flowery hills above Puerto Vallarta. Designed by the noted architect Aristide Virramentes, this is such a fine replica of a Roman villa that you will be surprised that the dazzling sea below is the Pacific Ocean. Sixteen spectacular rooms are arranged into four self-contained apartments, which can be closed off as seasons and guests come and go. The master's domain is a magnificent sweep of rooms opening from an inner foyer with a stairwell to the pool-terrace that descends twenty-one feet. The drawing room, terrace and bedroom are each thirty feet long, while the sitting and dining rooms are over twenty feet. Beamed ceilings, fourteen feet high, and pale green handmade tiles create a cool and airy atmosphere throughout. The large swimming pool is lined with Pompeian red mosaic tiles from Italy, and there are tall, arched glass-and-wrought-iron doors to terraces and gardens. Huge kitchen, servants' quarters and caretaker's apartment complete this serene, sea-view villa. For $180,000 from Michael Mason of *June Scott and Associates*, 9388 Santa Monica Boulevard, Beverly Hills, California.

Now for a prosaic but important note. Property taxes in nearly all of these countries are far less than in the United States. For instance, you might pay $1,800 a year on a $2,000,000 villa in Italy; a thirty-acre country house in France could have taxes as low as $250. Generally speaking, there are few residence restrictions. As far as tax deductions go, if you rent your foreign property out so that it can be considered a definite business proposition, you may be able to deduct some of your travel and restoration costs just as you would on any rental properties. All in all, foreign properties are a good investment. And what marvelous fun! □

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Photo: Richard Lyon

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PREVIEWS

ARCHITECTURAL DIGEST
NOVEMBER/DECEMBER 1975

PERSONAL VIEWS

Polly Bergen's spacious Malibu retreat
Mr. and Mrs. William Paley's Long Island Gardens by Russell Page.
Arabian Nights Santa Barbara compound of artist Jack Baker.
Iranian Embassy, private quarters of Ambassador Ardeshir Zahedi; new opulence by London designer Michael Szell.
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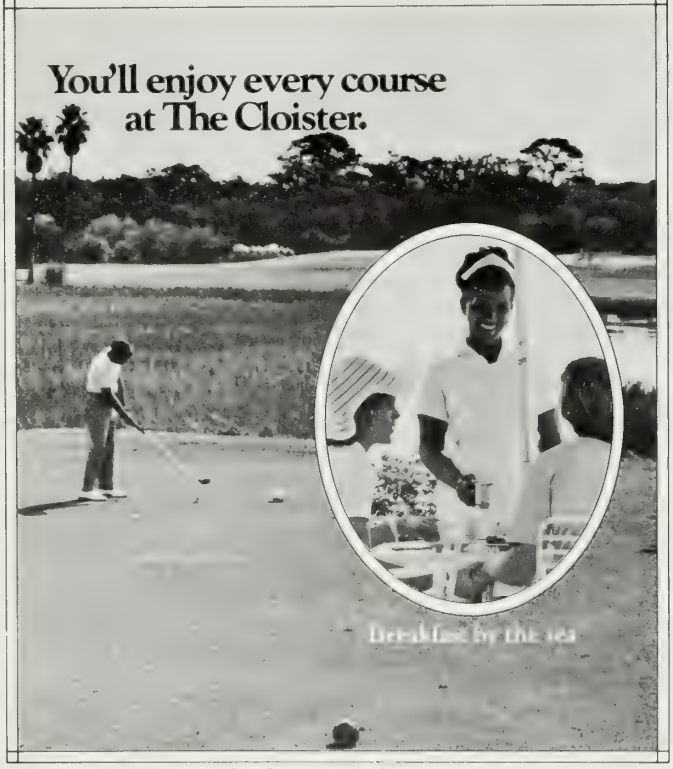
INTERNATIONAL

England, Christopher Gibbs's twelfth-century Gothic retreat.
Italy, a country home by avant-garde architect/designer Gae Aulenti. France, Neuilly villa of M. and Mme. Bettencourt.
Marie Antoinette's bedroom: courtly extravagance.

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PARIS NOTEBOOK

La Vie de Bohème at Any Age
By Suzanne Vidor

YOU WISH YOU'D BEEN A STUDENT IN PARIS when you were young? The thought has always lurked in the back of your mind in a formless, nagging sort of way? Fret no longer. Exhume this buried hope from your collection of regrets, dust it off and take a good look. You can do something about it.

Due to their historical expertise in painting, sculpture, literature and music, the French have long-established schools in those subjects as well as in the areas of haute cuisine, haute couture and haute coiffure. In fact, everything here is haute, including the prices. However, in your new role as a student-in-Paris it would be unseemly to appear extravagant. While you don't necessarily have to starve in a garret, still you'll feel more a part of the landscape if you live, dress and transport yourself as the French student does—with economy. Live your accustomed life on weekends if you like, but during the week leave your limousine at home and walk to class. This will help you stay in character and will be a stimulating change. After all, that's what you're here for.

Have you always wanted to improve your French—or even learn it from scratch? That wish can be granted all over town in dozens of different ways—from timid "personals" in the Paris *Herald* offering private lessons to the ubiquitous Berlitz schools encompassing the globe. Take a page from Oliver Wendell Holmes who, in his eighties, started taking lessons in Greek. When an acquaintance expressed astonishment at this new venture, Holmes asked with unanswerable logic, "At what other time do you think I should do it?"

One of the best established and most seasoned language schools is the *Alliance Française* (101 Boulevard Raspail, Paris 6). Toward the end of the last century so many tourists from all over the world were descending on Paris that the French government thought it necessary to found a school where all those who wished could learn to speak the international language of diplomacy, letters, and society, i.e., French! There is a most succinct line of dialogue in *My Fair Lady*: "The French don't care what they do exactly, as long as they pronounce it properly!" Hence the *Alliance Française* was born, and it has been open year 'round ever since.

The old building on Raspail has that worn sagging charm of an ancient urban college. A wide, majestically creaking mahogany stairway winds its way up four flights to the various classrooms. The midget elevator is supposedly for the exclusive use of the professors. Walk up to the first floor (second floor *en Amérique)* and head for the information and registration room. Someone will gently inquire as to your level of accomplishment in the French language. There is no way you can answer this correctly (unless, of course, you can only say filet mignon and à la carte, in which case your placement is obvious) so they give you a brief one-page test.

No matter at which level you start, only French is spoken in the classroom. Since students come from all over the world, from tiny countries you may never have heard of, translating

continued on page 176

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PARIS NOTEBOOK

continued from page 174

explanations into everyone's mother tongue would be impossible. If you begin at the "à la carte" level, a grammar with comic-strip pictures starts you out in the vocabulary department, with a thin story line to carry you along. And it does work—miraculously. At the Alliance you enroll by the month. From the many classes offered, you can take a grammar class, for an hour and a half daily, five days a week; a daily conversation class; or, one of the most important of all, the Laboratoire Phonétique with private instructor.

In any event you could spend as many hours a day there as you care to and fulfill any dreams you may have had in your youth of filling an educational gap. This building full

"PERHAPS YOU CAN ONLY SAY FILET MIGNON AND A LA CARTE."

of students is a real Tower of Babel. Perhaps in no other setting could you hear so many different languages; see so many different nationalities. The hallways at class-changing times are a convention of intellectuals, pseudo and otherwise. Unfortunately, except for saris and a few other types of dress that are unfamiliar to me, various forms of native garb worn for the first few days usually give way to the international uniform of *les blue jeans.* While everyone looks somewhat the same, wide differences of mores pop up fascinatingly in the small groups of conversation classes. Mme. David conducts hers as if she were a clever hostess controlling a brilliant dinner table conversation of eight or ten Left Bank intellectuals. She delights in bringing up spicy and mildly controversial subjects. Such are the subjects, in fact, that I have literally watched the eyes of young students grow round with wonder at Madame's avant-garde views.

In the summer you can also attend the Sorbonne. If you speak French at all well, there are classes open to foreigners in art history, French civilization and literature. There is also French language instruction at all levels, thirteen hours a week, mornings only. Write the Sorbonne Summer Session for American Teachers and Students, 47 rue des Ecoles, Paris 5.

The American Center for Students and Artists (261 Boulevard Raspail, Paris 14) also has a language school they rave about, but, unfortunately, this course is not offered during the summer, as they are closed in August. They do, however, have courses in design, painting, sculpture, dance, photography, yoga and music until late July. Their teachers are bilingual, and often the best way to improve your French conversation is to take an unrelated course which just happens to be conducted in that language.

Since most of the learning establishments are traditionally on the Left Bank, a small hotel nearby would seem the answer to your lodging problems. My favorites are the *Scandinavia,* 27 rue de Tournon, and *L'Abbaye St. Germain,* 10 rue Cassette, but the whole sixth arrondissement abounds with small establishments; enlist the French Tourist Office for help. Find a quaint little room, with a quaint little balcony, fling wide the French windows and—your student days have begun. □

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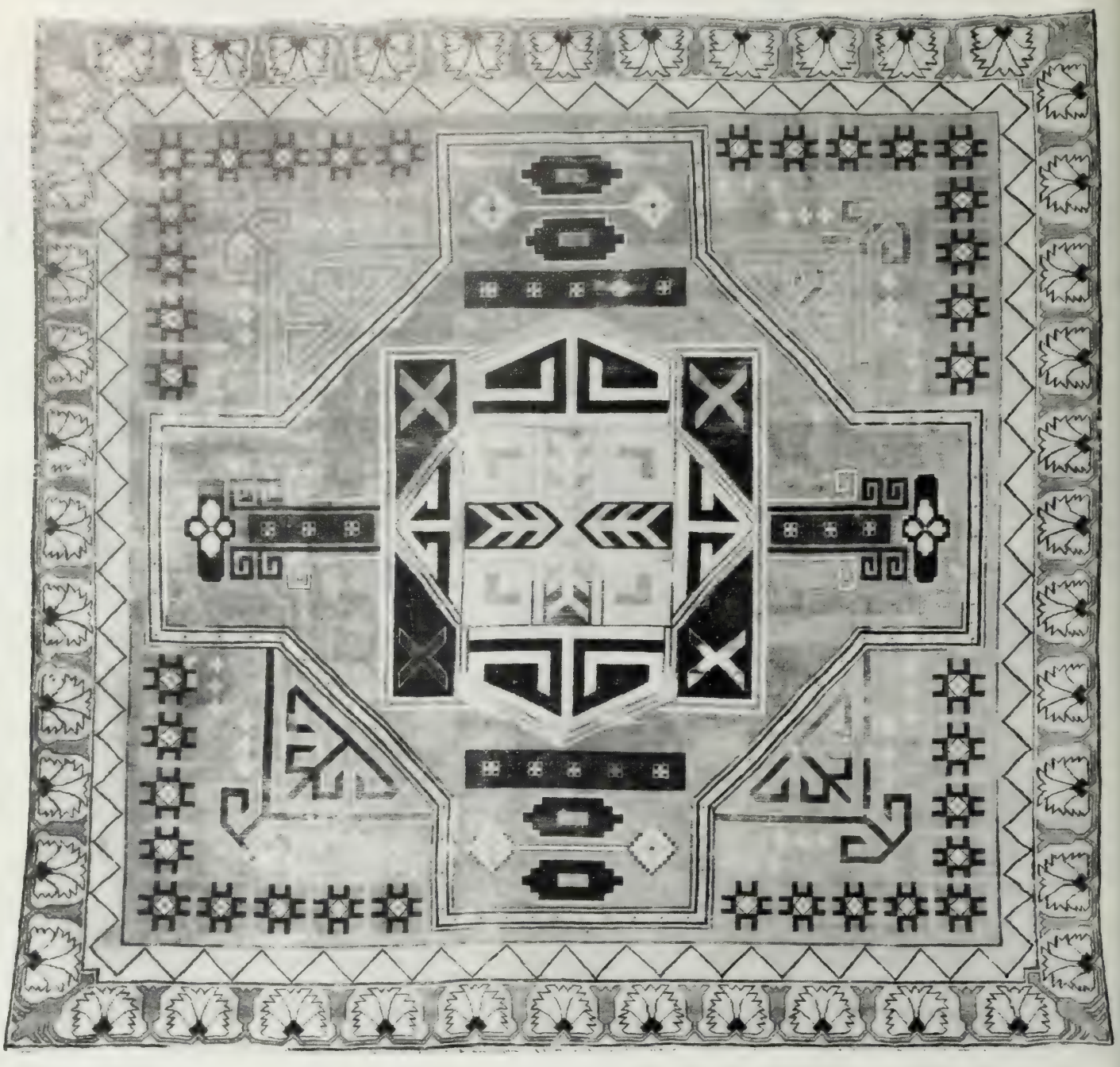


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ADDENDA

WEST COAST PROPERTIES / INVESTING / ANTIQUES / ART / HOSTING / NOTES ON WINE / MUSIC / HORTICULTURALS / RESTAURANTS / NOTES ON TRAVEL / CALENDAR

The California House of Greene and Greene Redefined
By Jean Harris

"At the end of the century a more profound understanding of the spirit of Japanese architecture could be seen as a well-assimilated element of the California houses of Greene and Greene and the Midwestern building of Frank Lloyd Wright." T. H. Robsjohn-Gibbings

It is to two southern California architects and brothers, Charles Sumner Greene and Henry Mather Greene, that we are primarily indebted for what is known as the "California house." Copies of their work swept the country and competitors, jealous of the Greenes' popularity, derided it as the "California bungalow." So many debased imitations appeared of the Greenes' large shingled houses with wood pergolas and porches opening to gardens that people lost interest. The Greenes were all but forgotten until today when, once again, weary of industrialization, people are turning toward an individualistic lifestyle of arts and crafts.

Greene and Greene were part of a similar movement in the early 1900s seeking to discover an architecture appropriate to the tastes, interests and methods of the present without reference to past popular styles. They were charmed by the opportunities for the good life offered by southern California. And so were the rising industrialists of the Middlewest who turned Pasadena into a fashionable winter resort.

The city with its great resort hotels harbored such visitors as William Wrigley, Harvey Bissell, Michael Cudahy. In these, the Greenes found clients in sympathy with their aims. At first, the young architects floundered, unable to break with the traditional past. Their clue came when Don Juan Bandini, scion of one of the old Spanish land-grant families, asked the Greenes to design a "California" house. The result of the commission was a one-story wooden building of the simplest possible construction: board and batten for the walls, shakes for the roof, smooth waterworn cobblestones for the foundation and fireplace. It was one room deep and built around three sides of a square which later took on the Spanish name of *patio.* It was a Mexican house, but it was the inspiration the Greenes needed to begin forming their own style—a style suited to the people, the country and the climate of southern California. They used wood for building, shakes outside, highly polished hand-rubbed wood within. Open to the fresh air and soft sun, their designs took on the long





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ADDENDA

continued from page 181

low lines and spreading roofs of the Orient.

Greene and Greene were commissioned to do the homes of the Robert R. Blackers, Cordelia Culbertson of Standard Oil of Cleveland, the David Gambles of Ivory Soap. They built the Tod Ford and Freeman Ford homes. The Greenes' work graced California from San Mateo to Escondido.

Although the architects used other materials as well, a typical Greene and Greene house had walls of wooden shakes and construction elements such as mudsills. The under floor and attic vents were designed so beautifully they served as decoration. A Greene and Greene house might be one or two stories; it might be built around a court, but large or small,

"THE GREENES GAVE THIS COUNTRY SOME OF THE FIRST REALLY COMFORTABLE HOUSES EVER BUILT."

it was built in the same style and always had the same quality: it was to be seen from every side. Their houses opened to outdoor living rooms, upstairs sleeping porches. The inside and the outside of Greene and Greene houses were related by similar materials and patterns of construction. To achieve this effect they designed everything: light fixtures as well as furniture, sometimes carpets and, in the case of the Gamble house, even the piano case.

The architects worked closely with the women who were to manage the houses. In the Blacker house, Charles Greene designed cabinets with sloping tops to discourage Mr. Blacker from setting things on them. As a result of this collaboration, Greene and Greene devised such innovations as storage walls, wall-hung kitchen cabinets, kitchens as clean and white as hospital operating rooms.

Greene and Greene gave this country some of the first really comfortable houses ever built. Memorable houses. Henry Luce recalled that his first night in America was spent at the Gamble house—perhaps in the airy, downstairs guest room with its white-tiled bathroom. And Mrs. Blacker stated in her will that house and furniture be sold together.

Even though the arts-and-crafts movement is flourishing again, times have changed in the years since Greene and Greene began their work. The Greenes used wood in the form of stick and board. Today, wood comes in laminated form. The architect's freedom of design is gone. Greene and Greene clients owned their houses. This left the architects free from the arbitrary demands of lending agencies. Nor did they suffer interference of art juries. The one brief shining moment that produced the work of Greene and Greene may never come again, but their influence is seen over and over in the open-to-the-sun-and-air houses of California. □

Jean Harris, close friend of Henry Mather Greene and Charles Sumner Greene, and wife of noted architect, Harlow Hamilton Harris, speaks of the Gamble House as one of the most complete and best preserved examples of Greene and Greene architecture. Shown on page 181, the Gamble House is on Westmoreland Place which is one-half mile north of Colorado Boulevard parallel to Orange Grove Boulevard between Arroyo Terrace and Rosemont. Westmoreland Place, a private street, is entered through driveways in the 300 block of North Orange Grove Boulevard, Pasadena, California.



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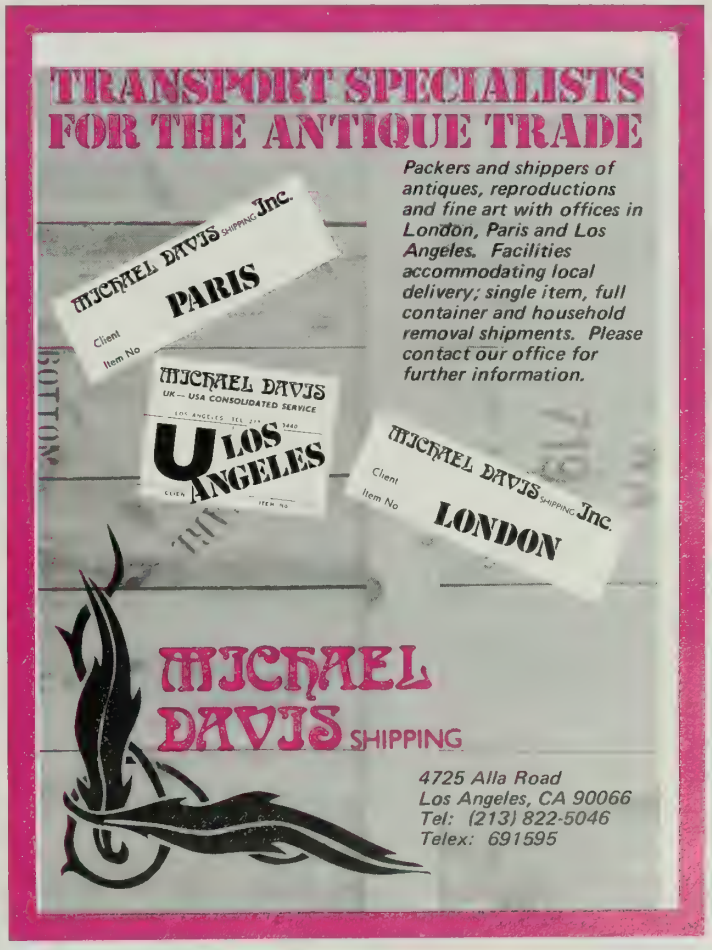
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WEST COAST PROPERTIES

Moving in Celebrity Circles
By June R. Gader

AT LAST! FALL IS HERE AND WE CAN STOP all this nonsense of yachting and toasting in the sun and get down to the serious business of house collecting. Of course every collector has a specialization. If yours happens to be celebrity houses, I have some rare jewels for you.

John Barrymore's aviary house has an incredible past, a roster of celebrity tenants which reads like an Academy Awards presentation. Would you love to sleep in Katherine Hepburn's bedroom, relax in Marlon Brando's sitting room, cook in Candice Bergen's kitchen? You may, in this miniaturized Cannes villa which overlooks the Hills of Beverly.

It is tiny, remarkably tiny to house so many wonderful ghosts. But of course you'll do most of your living in the enormous bedroom, which has a rainbow painted on the ceiling to remind you that life is beautiful, and a waterfall just outside the windows to lull you to sleep. Bath, sitting room, living room, dining room and kitchen, all miniatures, are snuggled into two stories. Outside, stucco, tile and happy yellow awnings; inside, a stone fireplace and used brick on the kitchen floor. The house is on Tower Road, and $149,500 buys all this celebrity history from *June Scott Realtors*, 9388 Santa Monica Boulevard, Beverly Hills; 213/278-8033.

If you need more space but want equivalent charm, consider the former Leslie Caron house on Cuesta Way off Bel Air Road. This is a wonderful hacienda, all old wood beams and decorative tile and old California Spanish architecture. Vines cover much of the terra-cotta-colored stucco; jasmine and other scented plants send their fragrances through every room. The master suite, which Ms. Caron decorated personally, includes bedroom, sitting room and bath; there are two guest rooms as well as a guest apartment, large living and dining rooms and a restaurant-style open kitchen designed for someone who truly loves to cook. From the kitchen, a flowery terrace spills out to a view of all Bel Air. And an acre of land surrounds the lushly landscaped patio, marvelous garden and pool. Glorious hacienda living is comparatively reasonable here: just $550,000 from June Scott Realtors.

In San Francisco our celebrities are of quite a different breed, but stars nonetheless. And their houses, as you have every right to expect, are unusual and exquisite.

Harry Serlis is president of the Wine Institute of California. His townhouse is considered one of the most special in all San Francisco: soaring high above the city from a prestigious Russian Hill corner and offering the most spectacular views of the bay and North Beach, of Coit Tower and of downtown. The architecture is the simple and beautiful modern of the 1930s, in the style of Gardner Dailey; the effect is that of a garden in the sky. There is an English entrance, a wonderful circular stairway. Will you spend your leisure hours in the enormous living room, with its antique verd marble fireplace and fine herringbone-patterned wood floors? Or will you lounge in the master bedroom suite, with its fireplace, dressing

continued on page 192



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WEST COAST PROPERTIES

continued from page 190

room and bath, and take the sun on the large, protected sundeck with views to the south and east? Oh, but you have other choices, too: the cozy den with private bath, the large dining room, the billiard room on the lower level. Servants' quarters, a second bedroom suite and a handsomely remodeled kitchen and pantry complete this Bay Area fantasy. Almost. Because, of course, you expect something extra from the President of the Wine Institute and you will have it: a most incredible private wine cellar. Floor-to-ceiling racks line the walls of one huge room to accommodate thousands of wine bottles in the approved horizontal position, at perfect storage temperature. Next to the storage area, an equally large

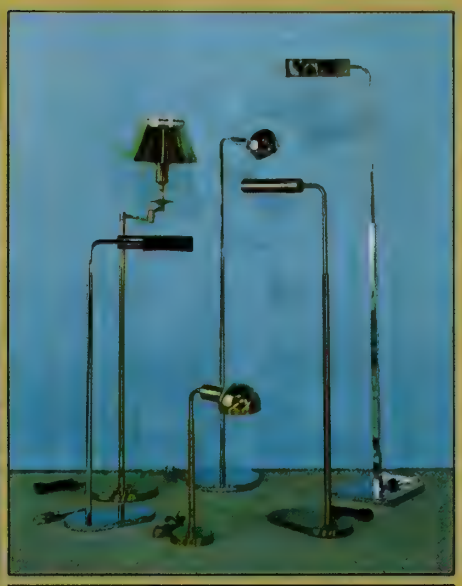
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wine-tasting room. Wouldn't you entertain all of your oenologist friends here? You may, for just $335,000. *Fred Braun*, 2030 Union Street, San Francisco; 415/931-3669.

Our other San Francisco celebrity is Frank Gulli, the noted architect. His handsome townhouse was built before World War I, and he has retained the typically San Franciscan "old Pueblo" style for the façade, adding only a bay window. But the rest of the structure has been redone in his own hallmark contemporary style, using fine natural woods and large expanses of glass. Every living area looks out to either the south garden or to one of three flower-filled terraces; and an old wisteria spills its beauty over nearly every view. The master bedroom, larger than many living rooms, serves also as a library/study, and there are two other bedrooms and two baths upstairs. That much overused term, the gourmet kitchen, is a reality here, where a teacher of gourmet cooking creates fabulous specialties. One of the original stained-glass windows graces the kitchen to make cooking even more pleasurable. If garden views and exceptional contemporary design are your dream, hand your $195,000 to Fred Braun.

If you care, not for celebrities, but simply for the most gracious California living imaginable, consider this possibility: "Pine Tree Farms" sprawls over seven luxuriant acres near Santa Barbara. Here, hundreds of huge trees cast their shadows across three man-made lakes and a waterfall. A tournament tennis court and heated swimming pool stretch out in the sun beside the handsome, Monterey-style house: stucco and tile without; warm, seasoned woods and fieldstone within. A rare delight, the dining room has glass walls and a glass dome, so you will dine by moonlight under a cascade of greenery. There are roomy accommodations for family and guests, including five bedrooms, five baths. But this magnificent property is yours for profit as well as for fun: five acres of land hold 20,000 container-grown pine trees, automatically watered and fertilized by a sophisticated irrigation system. The nursery farm has a gross profit potential of $200,000 per eighteen-month period. So for your $495,000 you'll have a marvelous investment. Contact *Robert Hall*, 256 Toro Canyon Road, Carpinteria; 805/684-5477. □

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The Effect of Negotiated Brokerage Fees

By Eliot Janeway

"THE BUSINESS OF AMERICA" Calvin Coolidge said in a calmer day, "is business." At the time, January 17, 1925, in the speech to the Society of American Newspaper Editors, this dictum was taken as self-evident. But the latest regulatory dispensation visited on the securities industry calls for a special word of explanation. The way business is done in America today is through the people who do the selling for it.

Selling in America is more than just filling out orders from buyers who know what they want. Back-slapping, flashing old school ties and slinging expense-account money around is not enough to find and satisfy customers, either. Training, organization and incentives are indispensable if customers are to get exactly what they want and if businesses are to get what they need to survive.

One striking exception to the rule of regulatory intrusiveness stands out on the American business landscape. Life insurance is far and away the best single product of service sold in the entire American economy. By an odd coincidence, it happens to be the only item of consequence in the cost-of-living that is free from federal regulation.

No one, who is not on a witch hunt, will deny that the insurance industry is as clean as a hound's tooth and sound as sterling once was. There were no complaints against the service rendered by the insurance industry before the rise of consumerism, and there have been none since that particular time that have held up.

The troubles that have been regulated onto the securities industry, suggest the relevance of a comparison with the way the insurance industry regulates itself, in compliance with the rules of the road policed by the various states. Two such procedures are particularly instructive for the securities business to ponder now. The first procedure trains and disciplines the members of the life insurance sales force to discuss what customers can be sure of getting for their money, and absolutely nothing else. The second procedure bans all gossip, much less bargaining, haggling, dealing about commissions made on policies sold.

Kickbacks to life insurance buyers from commissions earned on premiums paid are outlawed as a form of payola. The penalty for overselling by undercutting is the loss of the license to sell. The record set by the industry for solidity and by its customers for security argues for open-minded consideration of this hypothesis: The less customers are distracted about how much sales people earn, the more they will concentrate on the value that they are likely to get and

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Acquisition and Placement of Collector Rugs

continued from page 196

certainly want for their money.

In the case of the embattled securities industry, Washington's regulatory wisdom has decreed the exact opposite procedure. Institutional buyers dealing with other people's money, and getting well paid to investigate before they invest, have been given the free use of the policeman's heavy billy club

"THE DECISION THROWS THE SECURITIES INDUSTRY TO THE WOLVES."

to swing anyway they choose against the privately owned firms that are selling to them.

At a time when risks have been compounding in the securities markets, Washington's latest reform has invited mammoth institutions to score brownie points chiseling commissions out of brokerage firms that are pygmies by comparison. No doubt, the institutional portfolio managers will welcome any chance to look good after their unhappy performance of recent years; although this is hardly the proper concern and business of the United States Congress or the Securities Exchange Commission.

Within recent memory, Congress was scurrying to legislate bankruptcy insurance safeguards for the customers of securities firms. Amnesia is the only explanation for its decision to throw the securities industry to the wolves. The chairman of the S.E.C. was quoted as expressing surprise over the savage extent of commission-cutting during the weeks of good market performance. But he hasn't seen anything yet because the rate war has just begun.

Before the market turned upward, and commissions were chopped down, Wall Street was agreed that it needed to do sixteen to seventeen million shares a day to break even. It is now agreed that the speculative surge in stock prices calls for it to do two times that much business if the market is to hold its gains. Thanks to the Securities Exchange Commission rate war that has broken out, doing twice as much business will be worth less than now.

But the prospect is for volume to shrink. On the unhappy day it does, stock buyers and regulators alike will rue the day they launched the crusade to throw commissions paid by institutional investors wide open for "catch-as-catch-can" tug-of-war wrestling. If institutional investors want to look any better than they have in the past, they will seriously count the consequences of making the faltering securities industry any weaker than it already is. □

Subscribers interested in receiving Mr. Janeway's guidelines to particular problems are invited to address their queries to him care of ADDENDA Investing, Architectural Digest, 5900 Wilshire Blvd., Los Angeles, Ca. 90036.

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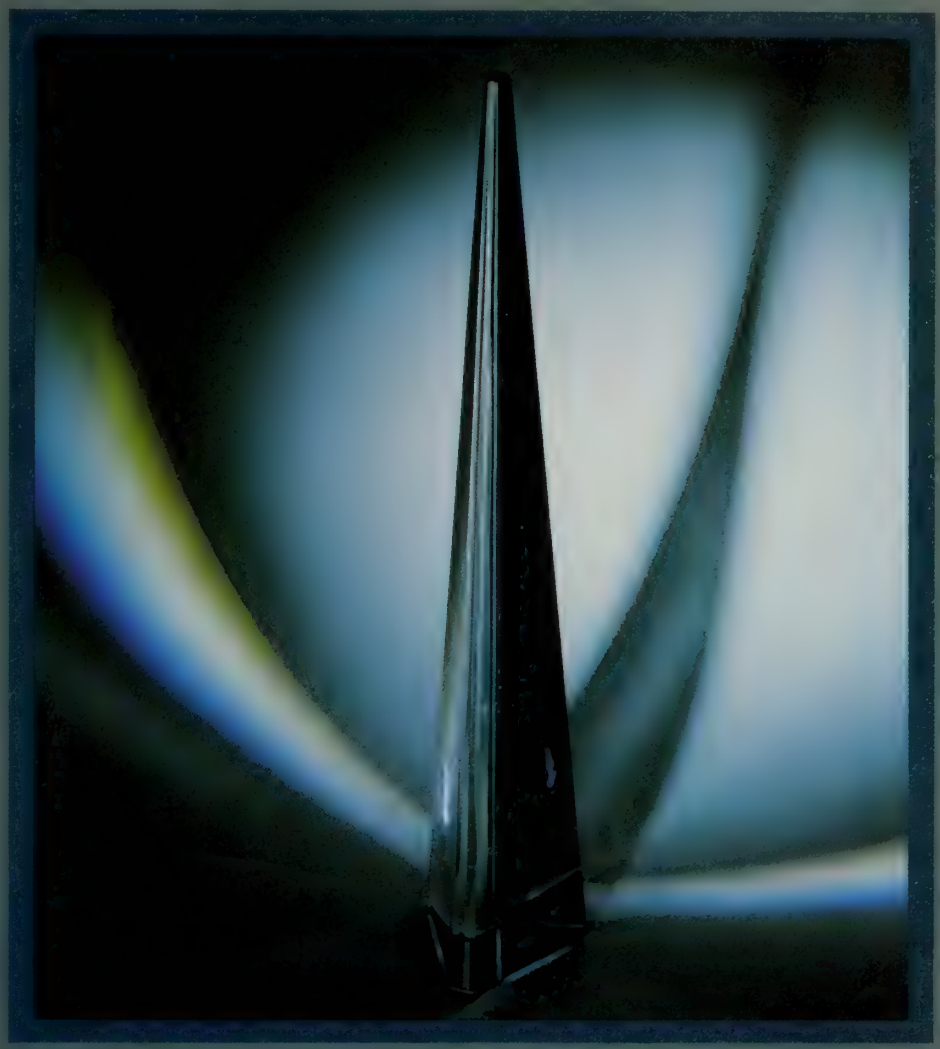
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Gold Threads in the Carpet— And Other Understatements

By John Lincoln

THE GRAND EFFECT IN DINING is, and always was, obtained from the display of food, an expansive buffet, and a wealth of utensils for eating and serving. The development of the buffet is a history of opulence and ostentation. In the old days, if the food served you was hot it was a miracle of long-distance running. Today inventions lumped under "time-saving conveniences" coordinate kitchen to table with more simplicity than between cook, footman, butler and a cooled palate.

Nonetheless, opulence is still pleasurable, and if you don't have an alcove for a buffet, then build one immediately to accommodate a grand tiered assemblage in pink Languedoc marble overlaid with gilt bronze ornamentation. This little piece isn't as large as it is cumbersome and heavy—the overall size being 7'1" wide by 6'5" high—*en alcôve.*

The buffet, which is to be built into the wall, has a marble base 33" high by 39" wide; a center-bracketed floor piece; and a center front post ornamented with a sunflower medallion surrounded by gilt bronze laurel leaves. From the base—like an anchor man for a group of acrobats—rises a pyramid of marble shelves and backs. The first shelf, serpentine in contour, is 37" deep by 72" long. The back unit, 27" high by 67" long, fits on the wall between the first and second shelves. The second shelf echoes the first in contour, but is 75" long and 22" deep. Atop all this pink-marble glory is an architecturally sculpted wall backpiece. This console is in the Los Angeles shop of *Dennis and Leen,* 612 North Robertson, who are noted for their sense of simple bigness, such as the price—$12,000 for the console.

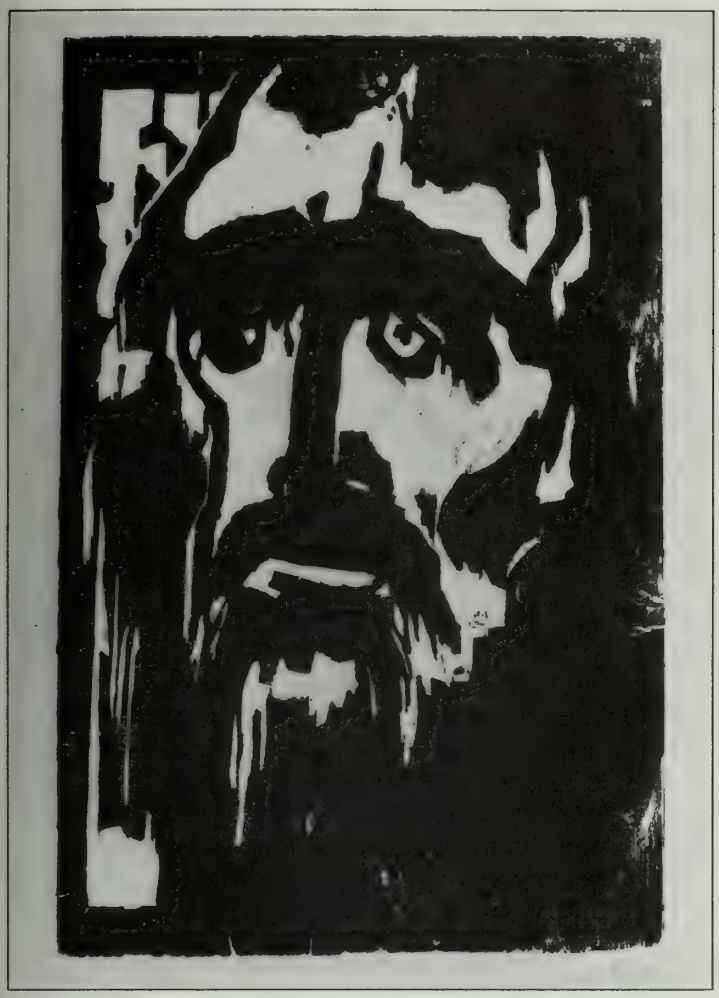
There were two similar pieces in the Neuilly dining room of the late collector Lopez-Willshaw. On his buffets, Mr. Lopez-Willshaw displayed a great collection of French and Continental seventeenth- and eighteenth-century gold and silver serving pieces. Incidentally, if you find your collection limited to Grande Baroque silver serving pieces and few medium-old Georgian ones, ship them off to China to be enameled in those beautiful blue, pink, green, yellow transparent enamels—much fresher and less formal than the original and traditional color.

After dressing your console, sit down amidst your opulence and dine from one of a dozen Chinese Export porcelain plates. The body color of the plates is whiter than most Chinese Export porcelain, and the borders are laurel garlands interlaced with ribbons and bows of the late-eighteenth century. In the center is a tiny wealth of garden cultivation—a simple sprinkling of small brightly enameled flowers that delight your eyes with their scattered freshness. A few gold bands adorn the edges of all the plates but one—the one reserved for the honored guest at your right is banded in violet. These are $1,800 the dozen and can be purchased from *John Nelson Antiques,* 8472 Melrose Place, Los Angeles.

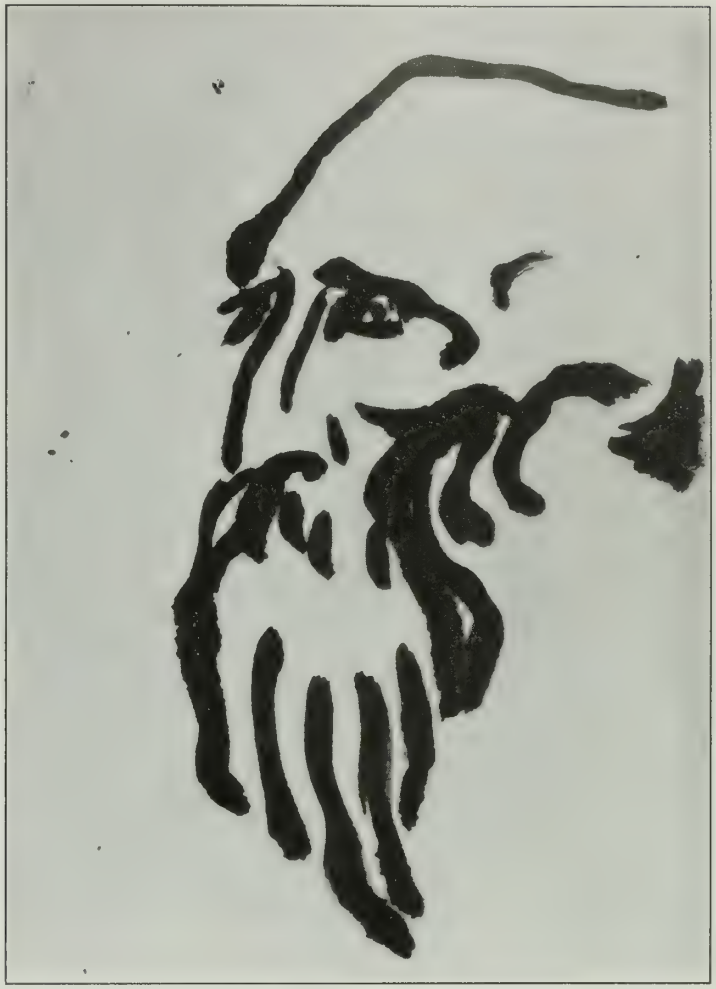
The opulence continues, this time to the terrace, with a Cabristan rug. Armenian in origin, they come from a chilling

continued on page 204

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The two striking subjects above are of the German Expressionist Emil Nolde. They are "Prophet," woodcut, 1912 (left) and "Prophetenkopf," ink drawing, 1911. Our special thanks to *The Robert Gore Rifkind Collection* of Beverly Hills for the use of these prized originals.



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ANTIQUES

continued from page 202

area high in the Caucasus Mountains where the wool is heavy and fine and the weave of the rugs is very, very tight. *Minassian Rugs,* 401 South Vermont Avenue in Los Angeles, has a collection of these masterpieces. One, however, is more unusual than the others in that the size is 11'8" by 5'. This is large for Cabristan rugs, the average being about 4' by 6'. The geometric design and rich colors of jade green, gold, red-brown and beige on a dark blue ground are traditional and typical of the local weaver's art and differentiates them from the rugs made in Turkey, adding a bit of romance.

The geometrics are much like those in American patchwork quilts; the variation, of course, is achieved with weaving rather

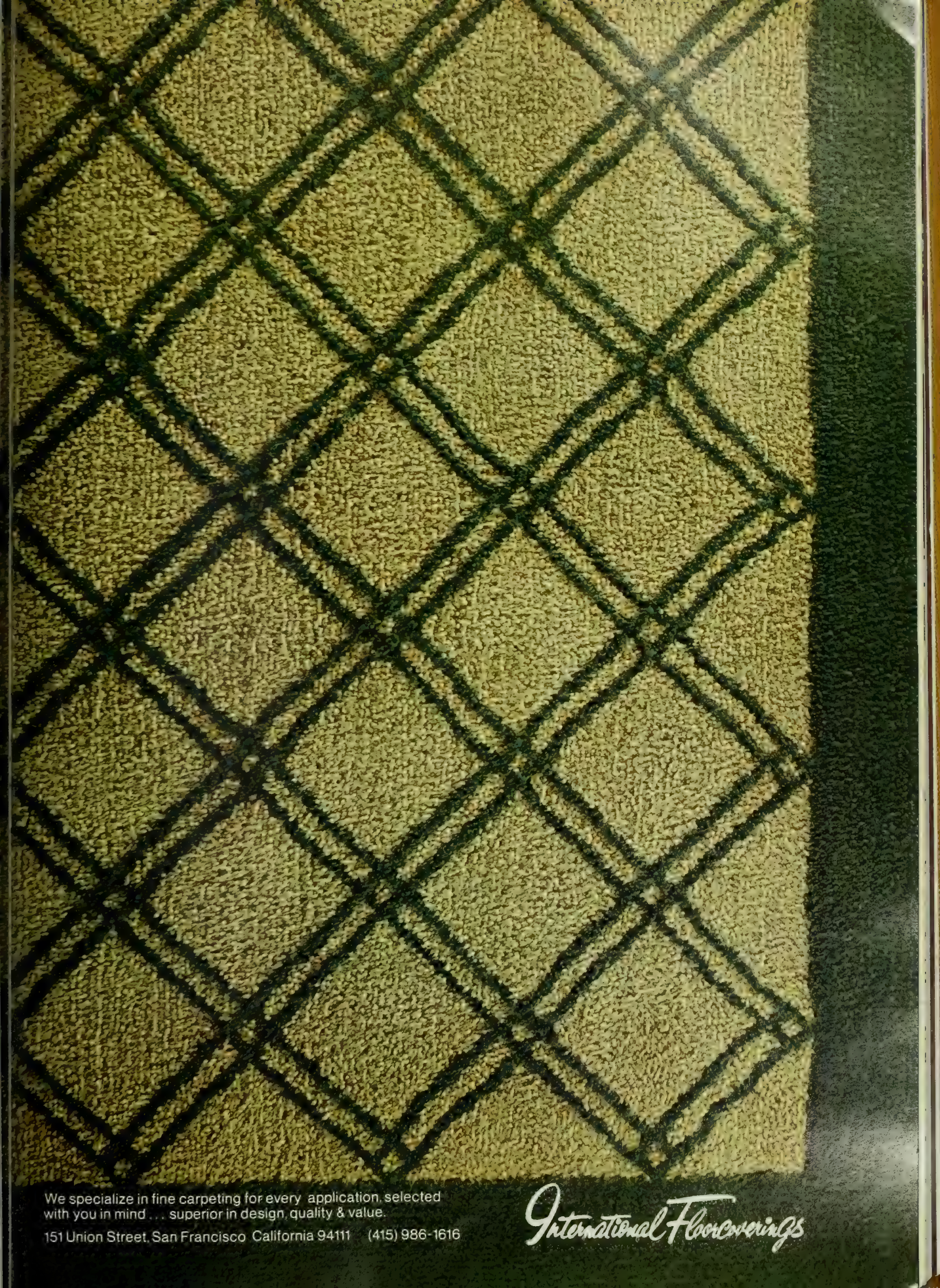
"YOUR RUG RESEMBLES THE SKY AT NIGHT... AGLOW WITH SMALL STARS."

than with appliqué. Asymetrical in design, each geometric stands alone, yet fits, one upon the other, to create still more shapes. Within the shapes are small patterns: stylized floriates, flanged triangles, tiny four-thread rosettes, clusters of open-faced squares. Making Cabristan rugs requires great care and thought, the scale of the pattern dictating the size of yarn, natural wool areas sparkling in contrast with the dyed portions. You stand on it, feeling the rich, deep softness underfoot. Looking down, your rug resembles the sky at night aglow with small stars, as though seen through the rarefied air of the Caucasus Mountains.

Returning to interior opulence with the natural wonder of cactus and succulents—sculptural attitudes complementing terra-cotta garden figures, like the ones you might see in *Taylor, Wilson and House,* 8461 Melrose Place, Los Angeles. Here you'll see crystals and rocks, shells and baskets, and overhead, a gently rustling roof of fishtail palms. A neo-baroque desert. Amid all this lush green organicism stands, in dichotomy, a blazing gilt center table, small and charming. The table looks as if it were made by someone who went into the garden, cut a few branches from the trees, and fitted the branches together to make a table base with four legs, aprons and a stretcher. Stepping back to survey his handiwork, his thoughts turned to embellishment, and he coated and finished the branches with layer upon layer of gesso which he rubbed and worked into every area and surface. Then he summoned King Midas to perform his magic—and now the table stands gilded, burnished, emblazoned with gold leaf; the twigs, leaves and flowers turned into hard, glistening, man-made objects. The tabletop lifts off like a tray, leaving a flat surface covered in velvet. All this bit of gardener's folly can be yours for $4,000.

Still on the side of naturalism, consider the opulent worm—not the one in the flower bud, but the one *en cocon,* the one that historically gave us the robes of queens and heightened the delights of courtesans. Today, in the nylon-orlon-zelon world, the embraces of silk may be a dim memory; however, you can refresh your senses at *H. Pollock and Associates,* 703 North La Cienega Boulevard, Los Angeles.

continued on page 206



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ANTIQUES

continued from page 204

This is a little refreshment of 4'10" by 8'1" to be had for $8,000. The morsel is a silk-ground Chinese rug. At one end are five calligraphic symbols which roughly translate to, "Ching Dynasty Palace Royal Usage." The colors are yellow, lacquer red, beige and a variety of blues on a deep honey-gold ground. The main field has a round center medallion with four shaped corner medallions. Inside these medallions, a representation of a five-toed dragon squirms against an open field. The dragon is a symbol of the emperor and is there any other background for an imperial symbol than pure gold? Glistening, unmistakably gold threads form a ground for the raised silk dragon, et al. The surrounding areas are filled with an overall brocade pattern of a symmetrical foliate design. The ends are finished with long knotted silk-shawl fringe. The colors of the rug are particularly rich; the surface of the silk reflects the light; and the gold threads make for a certain allure which isn't always found in rugs.

"SILVER MOLDINGS AND GILT CARTOUCHES DONE IN ARTE POVERA."

Onto more opulence, now a Piedmontese secretary-cabinet—7'1" high by 4' wide, circa 1730—its surface shimmering with wide, pale-silver moldings highlighted with gold foliate cartouches on a blue ground. Piedmont, Italy in the eighteenth century reflected the apex of taste in an era and an area.

The top of the secretary is heavily scrolled in silver over an armorial cartouche. Around the cartouche design are intricately carved and silvered laurel branches and painted gold foliate designs. Painted pink roses on a cream ground lie in pendant corners between gilt lattice borders and around a shaped, glazed door which opens to interior shelves. The postings at the top of the piece are parallel to the front, and twist toward the bottom at a 45° angle. Under the top, is a slant-front desk which when opened reveals the usual pigeonholes and writing area. The decoration is surrounded with silver moldings and gilt cartouches done in *arte povera*. The motif is figures in a pastoral setting; cut out, painted, then mounted on the surface: engravings of figurative and naturalistic elements put together anew to create a scene. There is one large scene on the front of the drop front and two smaller ones under it between the glide supports. The front of the base is serpentine with flanking outset paneled stiles which end in carved acanthus feet. The stiles are ornamented with festoons of carved and gilded laurel held at the top by shell motifs. The serpentine front is divided into four drawers, the top one narrower than the others. The drawer fronts alternate in decoration between the painted double panels of roses and the découpage figures.

The piece was originally pendant to another and traveled from a Piedmontese palazzo to French and Company, thence to where it now rests at *Loewi-Robertson*, 484 South San Vicente, Los Angeles. To add it to your palatial palazzo, all you need do is take a step up and forward to choose it, then leave behind $25,000. This is called the gavotte of collecting. □

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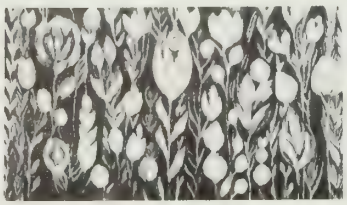
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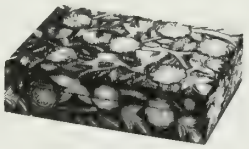

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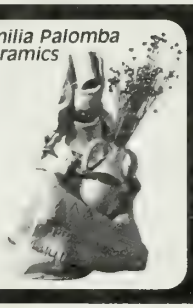
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ART

West Coast Galleries Steal the Scene
By Melinda Wortz

THE DAYS WHEN THE WEST COAST artists and galleries were looked upon with scorn and shrugged off as also-rans by the prestigious East are coming to a swift and happy ending. And for good reason. Original, dynamic new work is being produced here by adventurous talents. Galleries are gaining sound reputations and a gathering of serious collectors.

One such is the *James Corcoran Gallery*, 8223 Santa Monica Boulevard, Los Angeles, who in a short two years has established a following for exhibitions of blue chip artists on both coasts: Roy Lichtenstein, Robert Rauschenberg, Richard Diebenkorn, Ellsworth Kelly, et al.

From mid-October to mid-November the gallery is presenting a one-man exhibition of recent monumental paintings by Los Angeles artist Laddie John Dill. In the early 1970s Dill exhibited at the Ileana Sonnabend Gallery, New York; the Walker Art Institute, Minneapolis; and the Pasadena Art Museum. Room-size installations of sand, neon tubing and glass were presented directly on the floor, creating evocative landscape images and the quality of atmosphere through colored light. The new work reflects a continuing interest in abstract landscape associations, this time, however, articulated in a new medium, cement.

Ranging in scale from three to twelve feet, Dill's cement paintings are executed in several steps. To begin with, he mixes various powder pigments—wonderful colors from organic sources in the Mojave Desert: iron-oxide red, cobalt blue, intense black, yellow chromate—into the dry concrete. He works with the pieces flat on the floor, building up topographical surfaces in relief with the wet concrete. He creates small craters and valleys, and sometimes rigid geometric configurations, by placing pieces of lumber directly into the cement until it is partially hardened. He then floods the hardening concrete with water, so that indentations in the surface created by the water puddles will dry more slowly and bleach out to lighter values. It's a process of coloration analogous to the process of nature itself creating striations in the desert. Dill embeds extraneous objects like broken glass into the wet cement to give ominous overtones to his concrete landscapes and also to interact with the ambient light.

Dill's new paintings are gestural, expressionistic—incorporating both accident and control. In these respects they are reminiscent of Pollock. Both artists create imagery that is similar to nature without being representational. Dill's interest in untraditional materials and the use of encompassing light link him with the Los Angeles tradition of the 1960s.

Cirrus Editions's lithography workshop on Manhattan Place in Los Angeles releases a new series of prints by Vija Celmins in September. In recent years her slowly produced and meticulously executed pencil drawings of the desert, the surface of the ocean and of the stars have been avidly sought by collectors; however, her entire output of last year went to the Felicity Samuels Gallery in London. The availability of

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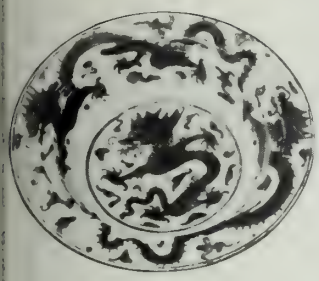
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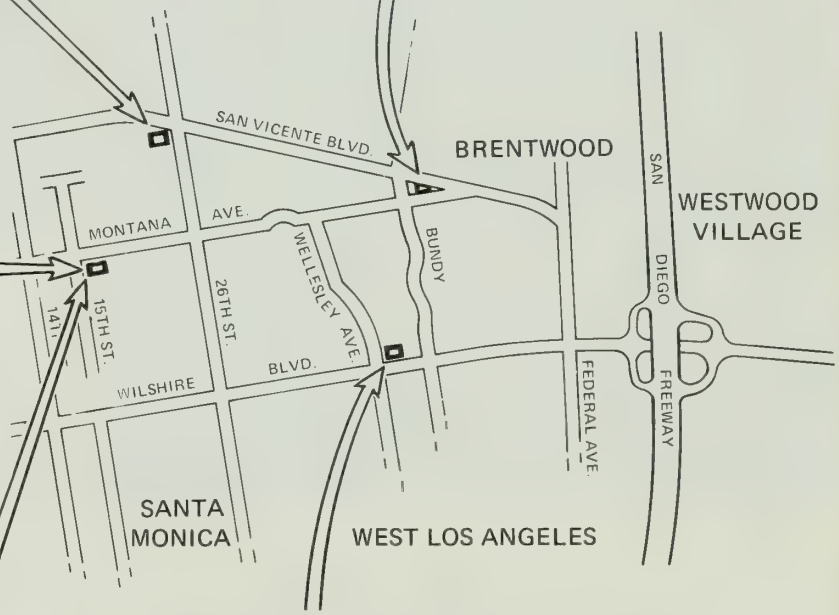


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ART

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new work locally will be good news to those who have followed her career here for the past decade. In addition to the three motifs, she now has a fourth theme in the new series of lithographs—snow.

If you were to set out to find the most difficult aspects of nature to represent, it would be difficult to select more demanding and elusive subjects than those Celmins has chosen. In tiny even strokes she covers the surface of her drawings and prints in allover, nonhierarchical compositions. Without horizon lines, the sections of sea or sky are at once specific and universal; detail is precise and immediately recognizable, but lacking the clues by which we normally orient

"THE WEST COAST HAS AN AESTHETIC OF ITS OWN."

ourselves spatially, the drawings seem less representative of a particular place than microcosmic fragments of Nature. The degree to which Celmins is able to evoke both the part and the whole in her small works is remarkable. Since the meticulous detail is executed evenly throughout the surface, you perceive the image as a unified whole, despite the proliferation of minutiae. The tiny, rhythmic accents of light and dark areas in the work also interact subtly with the varying light of a room, so that the visual quality of the work assumes different nuances according to the angle and distance of viewing.

Moving into a new space this fall is Mallory Freeman's *La Tortue Galerie*, 2917 Santa Monica Boulevard, Santa Monica, which will open in mid-October with an exhibition of recent work by Karl Benjamin. Although the work of Benjamin has not been seen here in depth for a decade, he remains a pioneering influence in southern California. Benjamin's new work retains his interest in ordered geometry expressed through strong color. These on-going interests place him directly in the continuum of modern classicism, from Piet Mondrian to Ellsworth Kelly.

Karl was part of the Four Abstract Classicists exhibition held at the Los Angeles County Museum of Art in 1959 which might be seen as the seminal cause of the burgeoning awareness that the West Coast has an aesthetic of its own—as opposed to producing watered down versions of what is happening in Europe or New York. The Four Classicists exhibition inspired the beloved local critic and artist Jules Langsner to coin the term "hard edge" referring to an indigenous California style. Today, the issue of aesthetic self-consciousness remains a vital one for the West Coast. Creative energy still continues to be expended negatively in paranoia lamentations about the second-class citizenship of California in the art world. We still have a tendency to introject the attitudes published in the eastern-seaboard-dominated media which continue to view New York as *the* center of the art world. You need only to wander the galleries, look at the work, to know that the attitude stems from habit, a head-in-the-sand insistence on old ideas and a need to evaluate with a critical new eye. □

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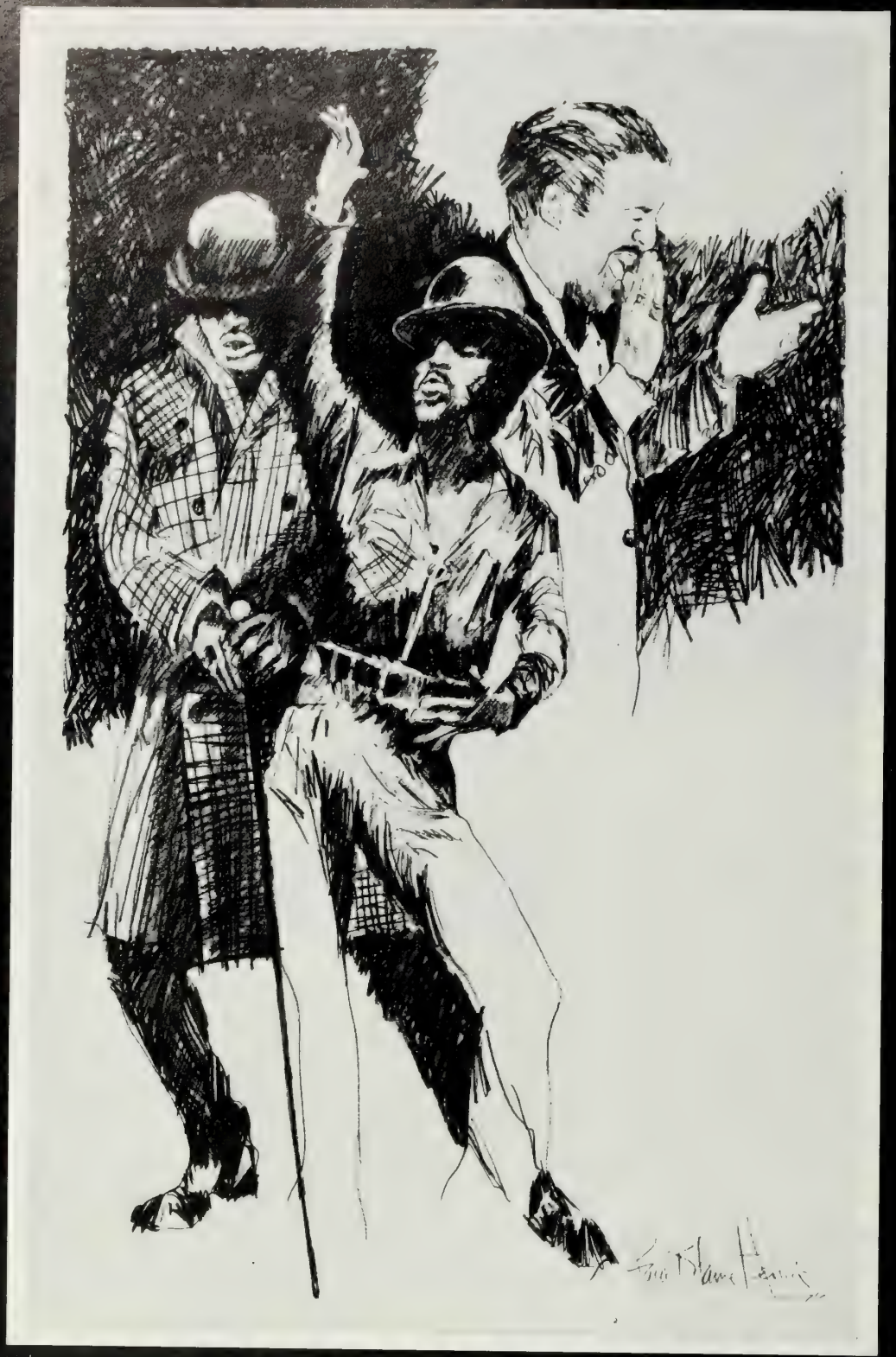
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WITH PUBLIC ATTENTION AND PRIVATE GOSSIP on barefoot weddings that include personally written wedding ceremonies, and "living without benefit of trend," the traditionalists—those who still live by the book—have been slighted recently by those reporting on lifestyles. But time has marched on in the china-crystal-sterling set, and so have the designs and prices on Buccellati silver, Perrouges faïence, and Orrefors and Waterford crystal. According to the experts, the demand now is for the best in all categories.

Mrs. Fred Meyer, doyenne of *Geary's*, 351 North Beverly Drive, Beverly Hills, one of the largest china, silver and gift houses in the West, notes that when it comes to fine china, the trend is away from plainness and toward colorful patterns. What's more, the demand in silver is for the ornate, while crystal design swings both ways—simple or elaborate.

Mrs. Meyer reports that, "Today everything is color, vivid color, lots of color and lots of pattern." In her forty years of experience with tablesettings, she feels that today's market reflects one of the most delightful periods in dinnerware design she has yet seen. "European manufacturers consider us, in southern California, trendsetters," Mrs. Meyer says. "When my husband and I go to Europe or to the Orient on buying trips we visit the best china and crystal and silver houses in the world. The designers and manufacturers always draw me aside to ask what people in California are buying. When brides elsewhere were buying simple patterns, at Geary's we were selling ornate and traditional designs. Three or four years later, the rest of the country followed suit."

Among the best English china today, Mrs. Meyer singles out Spode, Wedgwood, Minton, Royal Crown Derby and Royal Doulton. She adds also that French china has come "up." "There was a period when French china wasn't much in demand," Mrs. Meyer admits. "French designers seemed to have lost touch with what the public wanted. But they have returned to their fine traditional design. Saralyn and Haviland designers have visited museums and private collections, and have adapted those old patterns to today's living."

Mrs. Meyer crusaded for larger wineglasses and smaller sugars and creamers, and European manufacturers finally listened to her pleas. "Americans use less cream and sugar in their coffee than Europeans, but prefer their wine in larger glasses," she explains. "Another trend we spotted," she adds, "is toward wineglasses in a fluted pattern, and the Continental champagne glass. Hock wine glasses—designed for Rhine wine—are sometimes used for other white wines as well."

At Geary's, and also at *Foster's*, 1101 Glendon Avenue in Westwood and *Shreve's* at Post and Grant in San Francisco, there is a trend toward Continental-size flatware. Larger soup spoons, larger forks and knives seem to look better with colorful and heavily patterned china. Top selling patterns in American lines are "Grande Baroque," by Wallace, Gorham's "Old Chantilly," while Buccellati silver, made in Italy by hand,

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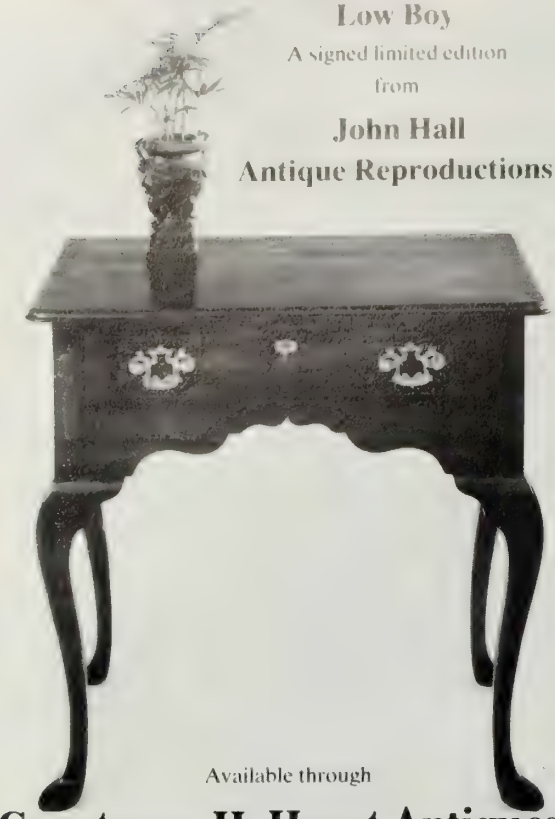
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HOSTING

continued from page 216

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The Bicentennial has renewed the popularity of pewter and, coincidental as it may be, the revived patterns and that soft pewter luster are a happy accompaniment to the new colors.

The recent heavy interest in China is reflected in dinnerware choices, too. Chinese tigers romp with dignity on one fine new Wedgwood pattern, and a group of very old oriental designs on Royal Crown Derby also reflect the new influence.

Ruth Meyer does not have *one* favorite pattern for china, crystal or silver; rather, she makes the point that she has many favorities. "I couldn't choose just one design; I think people should have several patterns—set their table differently

"THE IDEA IS
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for different occasions," she points out. "It always amuses me when a well-dressed woman comes in and says, 'You know I have a set of dinnerware that I've had for twenty years. I use it morning, noon and night.' The same woman wouldn't say, 'You see this suit? I wear it for shopping, to football games, to cocktail parties, to dinners.' Your table should be set distinctly for breakfast, or for Sunday-night supper or for a formal dinner."

Jim May, who buys china, silver and crystal for Shreve's in San Francisco, says the trend in the Bay City is toward a colonial look, especially in silver. He attributes this trend to the coming Bicentennial. "Towle's 'Chippendale' is very popular," May says, "and so is the fiddle-handled design which is basically Early American. And 'Grande Baroque' goes on and on and on—popular with so many!" As for crystal, Shreve's finds that customers look for the best quality, and the ornate Waterford designs along with the Baccarat line are top favorites in Herb Caen territory.

Like Mrs. Meyer, May finds the trend back to traditional marriages evident in San Francisco, but adds that the recent period of informality made no difference in Shreve's sales. The type of wedding the couple chooses is not the question—the question is really quality; after all, you can wear jeans and sip Dom Pérignon out of Baccarat on a picnic.

Mrs. Margaret Bowers, who keeps a knowing finger on the pulse of table-décor trends in La Jolla from the vantage point of her fine jewelry store, *Bowers*, at 7860 Girard Avenue, says there isn't quite the demand for fine bone china as there used to be, but finds that Royal Worcester's "Rose Garden" and Doulton's "Arcadia," both florals, are blooming on La Jolla's tables, along with Richard Ginori's tailored pieces. La Jollans have made Josaier, the West German crystal, Bowers's best stemware line, and Mrs. Bowers notes that wineglasses are being purchased in greater quantities than ever before by Californians and winter vacationers.

Mrs. Newby Foster of Foster's in Westwood is another traveling authority on "couture" china, silver and crystal. Just back from a European buying trip, Mrs. Foster had the spending picture—Europe's and ours—firmly in perspective.

continued on page 220

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HOSTING

continued from page 218

The way people think today has had a plus effect on business at the prestigious West Los Angeles china shop. "We find that people would really rather look at and purchase something beautiful than something mediocre."

Nothing *new* in china, glass or silver excites Mrs. Foster much. "I am just grateful to find any factories continuing old lines that are beautiful," she says. "The worry we have is that the lines are being dropped because factories lack craftsmen trained to make fine china, crystal, silver."

At *Tiffany*, 9502 Wilshire Boulevard in Beverly Hills, Ms. Van Maanen who keeps a sharp eye on the West Coast trends says, "What people want runs in cycles. We're back to the

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ornate. Lots of cut crystal. Lots of flowered china, not the faint pastels, but the brave and the bold.

"As far as the kind of dinnerware," Ms. Van Maanen says, "it's not a question of one type being 'in' or 'out'; it's a question of appropriateness. Our customers run the choice gamut from Spode's Lowestoft to delicate porcelain. Although the simple is always a standard, always good, many of our customers, who I know have a number of patterns, are buying new ones this year: Spode's 'Summer Palace,' Limoge's 'Vieux Paris,' Royal Copenhagen's 'Flora Danica,' designed for Catherine the Great, who must have been a great flower lover for each plate is patterned in a different bloom. A five-piece plate setting is $675. One customer said that for her it was 'an investment in joy.' "

Tiffany's silver patterns range from the simple to the ornate and the trend here is to the ornate. Even the names of the in-demand patterns, "Audubon" and "Chrysanthemum," summon the fantasy of flowers and fresh air.

"Crystal, again as in everything," says Ms. Van Maanen, "depends upon your need. More customers than last year are selecting the highly cut crystal: 'Metternick' from Belgium, 'Gilbert' from Germany. The wine connoisseurs are, of course, buying only clear, uncut crystal—plain as possible to be able to judge the wine's color and appearance. What I see today, however, is the use of the all-purpose wineglass, instead of the traditional shapes for individual types. Another new trend is that many of our customers are setting each place with two all-purpose wine goblets, one for water and one for wine.

"Today, we're definitely returning to tradition," says Ms. Van Maanen, "not slavishly, but with a new informality. Brides are borrowing from the past, but interpreting it their way. It's tradition with ease for enjoyment and pleasure, rather than for custom and what we used to call 'polite society.' "

The lore of flowered china may well be attributed to worldwide awareness of ecology; the return to heavy crystal and ornate silver may reflect a desire to go back to tradition or, at least, to pay homage to the past. Observers of the scene have predicted a return to Victorian principles as a backlash from the recent permissive decade. □



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NOTES ON WINE

The Etiquette of Labeling
By Roy Brady

ON THE 19TH OF JUNE in 1900, California wines suffered an indignity that outraged their producers. A large number of wines had been entered for judging at the Paris Exposition of that year and, as was customary in California, many bore French names, such as Burgundy. No deception was intended, but the French were ruffled. The wine jury passed a unanimous resolution excluding wines with a "false indication of origin." At that, the American representatives indignantly withdrew all their wines. Things were finally patched up, but injured feelings persisted.

Since then, the struggle toward a satisfactory way of naming California wines has been long and sometimes painful. During the thirties, the federal government restricted the use of foreign-wine names to a short list; and it eliminated such obvious abuses as the use of a French estate name, say, Château Margaux, on a California label. At the same time, the private efforts of Frank Schoonmaker, a distinguished wine importer and writer, and Philip Wagner, editor of the *Baltimore Sun* and part-time winegrower, did much to popularize the use of grape names for wines. They said, with much reason, "If a wine is made from the Chardonnay grape, let us call it Chardonnay." The suggestion has been adopted by virtually all producers of quality wines in California.

The struggle toward more satisfactory labeling goes on, as I was reminded during a recent tour through the vineyard country to taste new wines and talk to winemakers. Some labels have practically become little treatises on the wine they adorn. For instance, a label from a bottle of Chardonnay 1973 from *Dry Creek Vineyard* reads:

"This vintage Chardonnay was produced entirely from Chardonnay grapes grown by Robert and Gertrude Young on their Remhoogte Vineyard Ranch northwest of Healdsburg. The grapes were harvested on September 12, 1973, with a sugar content of 23.6° Brix and a total acidity of 0.82.

"Cold-fermented to dryness at an average temperature of 50° F., the wine was subsequently aged in new barrels of French Limousin oak and was bottled in September 1974."

Dry Creek Vineyard is owned by David S. Stare, a bit of a pioneer in the Dry Creek district of north-central Sonoma County. The district was scarcely known, even among well-informed wine lovers, until Joe Swan began making extraordinary wines from its grapes in 1968. No label bore its name, even though the district has a third as much acreage in vines as all of Napa County. David tasted the Swan wines and decided that Dry Creek was the place for his new winery. His use of the name is an example of another labeling trend—the trend toward more specific place-names.

All the Dry Creek wines tasted have detailed labels after the manner of the 1973 Chardonnay, but I won't get into that in the following tasting notes. For drinking now I especially like Chenin Blanc 1974, a completely dry, tart, crisp wine. It's fresh, grapy and completely satisfying with a light

dish or by itself as an aperitif. Dry Creek has only recently brought out its first reds. The 1974 Gamay Beaujolais is a light-colored, lightly fruity, easy drinking wine to enjoy in its youth, for it will not last. The 1973 Zinfandel is another matter, a full-colored wine with a rich flavor coming up.

Another small winery from which I expect big things is *Carneros Creek Vineyards*. The first wines released early in 1975 are good, and the ones to follow are better. I tasted a large number of wines, but will comment only on 1974s because some of them are so remarkably good.

Most of his 1974 Cabernets are big, full-bodied wines, though they differ tremendously in flavor and style. One of the best is a huge, deeply colored wine with an intriguingly complex bouquet and a wealth of Cabernet flavor. Two 1974 Zinfandels are astonishingly different. One is very light in color with an incredibly fruity/flowery bouquet and a delectable flavor at six months of age. Yet behind all that apparent lightness lurks a remarkable 14.9 percent of alcohol. The other Zinfandel is a full purple red in color with a full, rich, fruity taste: a very good young wine with a lot of rough tannin.

"SOME LABELS HAVE PRACTICALLY BECOME LITTLE TREATISES ON WINE."

Carneros Creek buys some of its grapes and, like Dry Creek Vineyard, will give the details on the label of each wine. Every wine lover likes to know where his wines were grown, but the policy of telling does have a disadvantage. An outstanding wine will enhance the reputation of the vineyard; then other winemakers will want its grapes, and competition will send their price up. Centuries ago, wine producers on the island of Madeira owned little vineyard and had to buy nearly all their grapes from small growers with the result that most Madeira wines were named after the grapes they were made from without mentioning the vineyard. Consequently, though the wines of Madeira became famous by the beginning of the nineteenth century, the individual vineyards remain, unknown to the outside world to this day. In France and Germany where wine producers generally own their own vineyards, the practice of naming the vineyards is traditional.

Wine grapes are a peculiar economic product in the modern world. They proliferate where other fruits simplify. We buy navel oranges or valencias. In avocados it's rarely anything but Fuerte or Hass. Who can name even one variety of carrot? But we are barraged with thousands of wines. The problem is to identify anything so varied in such a way as to be satisfactory to buyer and seller alike. French and German winegrowers have centuries of tradition and an immense body of law to fall back on. This allows them to identify a wine precisely with a simple label. If a French wine is called Pommard, it is legally required to be made from Pinot Noir grapes grown in a precisely defined area around the town of Pommard, and to be made in a specific way. In California the situation is much more fluid, and this is why winegrowers are experimenting with all sorts of information on their labels. □

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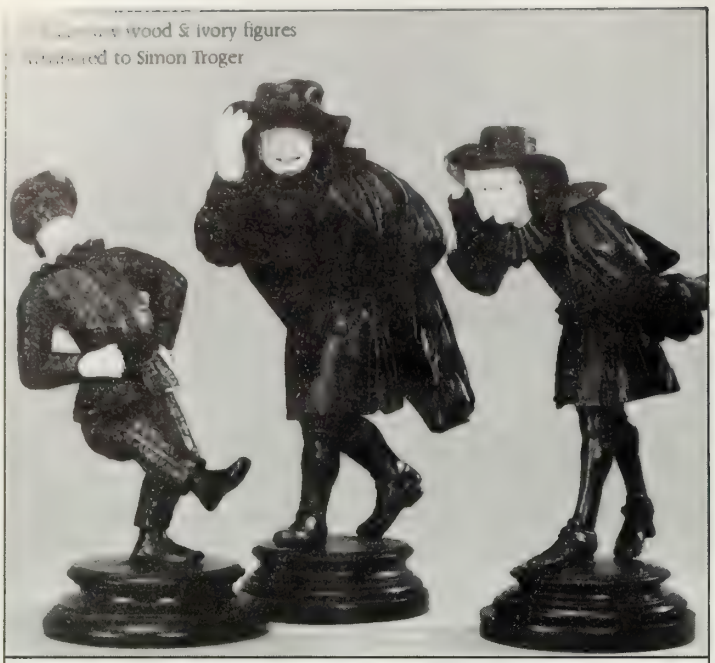
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MUSIC

Nearly Lost in the Shuffle—
Connoisseur's Finds
By Joe Roberts

THERE ARE MORE THAN 50,000 albums listed in the *Schwann Record & Tape Guides* with about 400 new records being added each month. So it would not be surprising if during your shopping for records you missed some of the most unusual recordings currently available.

For example, there is nothing unusual about a new recording of John Philip Sousa marches or excerpts from Bizet's very popular opera, *Carmen*. But how about excerpts from *Carmen* sung in Hungarian, and a batch of Sousa marches played by a Czechoslovakian brass band?

They're available. You can listen to excerpts from *Carmen* featuring a top-notch Hungarian cast on Qualiton Records (LPX 1269). János Ferencsik conducts with Erzsébet Komlóssy as a robust Carmen. If you have trouble finding the record, write to Qualiton Records (65-37 Austin Street, Rego Park, New York 11374) for assistance. Meanwhile, Rudolf Urbanec conducts the Czechoslovak Brass Orchestra in precise and full-bodied, if a bit heavy, performances of twelve Sousa marches on Nonesuch 71266.

Everyone knows about those Watergate tapes, but few know that Folkways records is slowly releasing the Watergate testimony (available from Folkways, 432 West 61 Street, New York, New York 10023). So far, there are five volumes and the titles speak for themselves: *The Break-In* (Volume One, FD 5551); *A Question of Ethics* (Volume Two, FD 5552); *I Hope the President Is Forgiven* (Volume Three, FD 5553); *White House Horrors* (Volume Four, FD 5554); and *Ehrlichman and Haldeman Testimony* (Volume Five, FD 5555).

It seems as if every week a new George Gershwin album is issued, so it is easy to miss the really good ones. *Gershwin—a Self-Portrait in Sound* (Mark 56-667) is one of the best, since it not only includes some piano rolls of a jaunty Gershwin playing the popular Gershwin, but also an extraordinary document: a rehearsal of *Porgy and Bess* on July 19, 1935, before the opening, with Gershwin commenting and conducting, and including some music that he would later omit from the opera's final version. (The album is available from Mark 56 Records, P.O. Box One, Anaheim, California 92805.)

Unlike Gershwin, American composer Harry Partch's work is recorded infrequently. You should be on the lookout for a wonderful example of Partch's peculiar brand of ritual music theater, *The Bewitched*, a fine two-record album on Composers Recordings (CRI SD 304, by mail, 170 West 74th Street, New York, New York 10023). The album comes from Partch's own collection, slowly being reissued by CRI. Other albums to buy include *And on the Seventh Day Petals Fell in Petaluma* (CRI 213) and a collection of Partch's shorter works (CRI 193). More familiar but just as important is *Delusion of the Fury* (Columbia M2-30576).This is rich and original music.

If you think of the accordion, you probably think of Dick Contino or your ten-year-old nephew. *The Accordion* (Musical Heritage Society 1807) could change that image. Here are

continued on page 228

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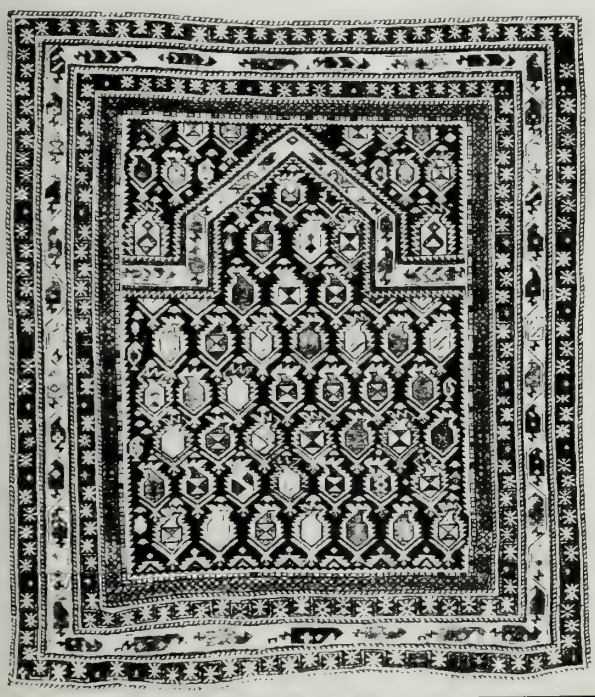
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MUSIC

continued from page 226

professional performances of the accordion repertory that make the instrument sound more like an organ or harmonium rather than the squeeze-box sound you're more familiar with (available from Musical Heritage Society, 1991 Broadway, New York, New York 10023).

If you're partial to the piano, especially the romantic piano that gushed forth in the nineteenth century, you would do well to become familiar with the Genesis Record catalogue which offers nearly seventy recordings of mostly Romantic composers. There is a lot to choose from: film composer Erich Wolfgang Korngold's piano music (GS 1055) to an Anton Rubinstein piano concerto (GS 1012) to Hermann Goetz's

"GOETHE WAS FURIOUS WITH SCHUBERT..."

complete works for solo piano (GS 1023) to rags by Joseph Lamp and James Scott (GS 1045-6). The entire catalogue (available from Genesis Records, 1641 18th Street, Santa Monica, California 90404) is worth looking through.

There is only a total of eight albums available from the Marlboro Recording Society (5114 Wissioming Road, Washington, D.C. 20016), but all are wonderful examples of ensemble playing, beautifully prepared and executed. Whether it be Brahms and Mozart (MRS 1, 8), Schoenberg or Schubert (MRS 2-3), or Beethoven (MRS 4, 6, 7) these are remarkable albums (only available by mail).

Another rare recording is one featuring newly discovered quartets by Haydn and Domenico Cimarosa as played by the Amphion Quartet of Belgium. Since the manuscripts are unpublished and only in the quartet's library, it is doubtful we'll have another recording of these works soon. This Laurel recording is only available from Consortium Recordings, a group of independent West Coast record producers (2451 Nichols Canyon, Los Angeles, California 90046).

There are two vocal albums not to be missed. The first is Hugo Wolf songs based on poems by Eduard Mórike, sung by Dietrich Fischer-Dieskau accompanied by Daniel Barenboim (Deutsche Grammophon 2740-133). The second are the Goethe poems set to music by Schubert and sung by Hermann Prey (Philips 6500-515). It is said that Goethe was furious with Schubert . . . that the music fell far short of the poems, but Goethe was dead wrong. Listen and see why.

If you really want a rare recording, you can discover any one of the Music Minus One albums (43 West 61 Street, New York, New York 10023)—these are the recordings where one instrument or vocal part is missing and you fill in the void. You can pick your own kind of music ranging from *South Pacific* (MMO 1035) to Schubert (MMO 11) to Duke Ellington (MMO 10015). Just add your own instrument or voice to the prerecorded arrangement; snap on a tape cassette machine, and presto, the most unusual, the rarest recording of the year: one copy of a one-time only performance—yours and yours alone to own and, hopefully, to enjoy. Proceed at your own risk. □

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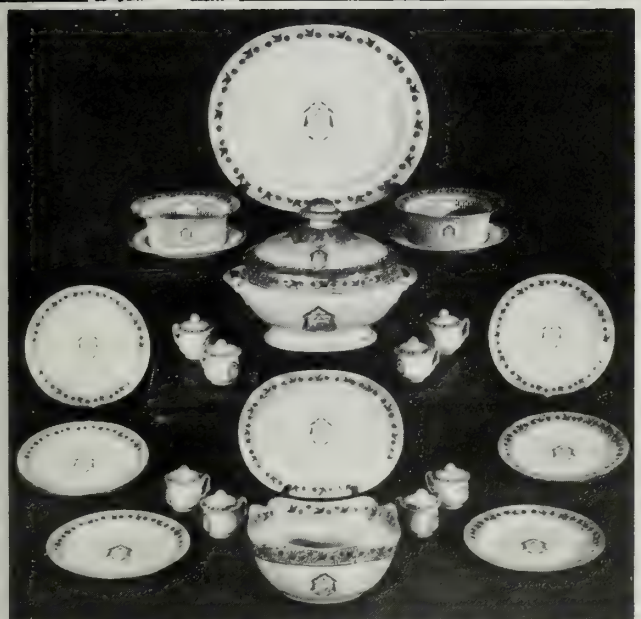


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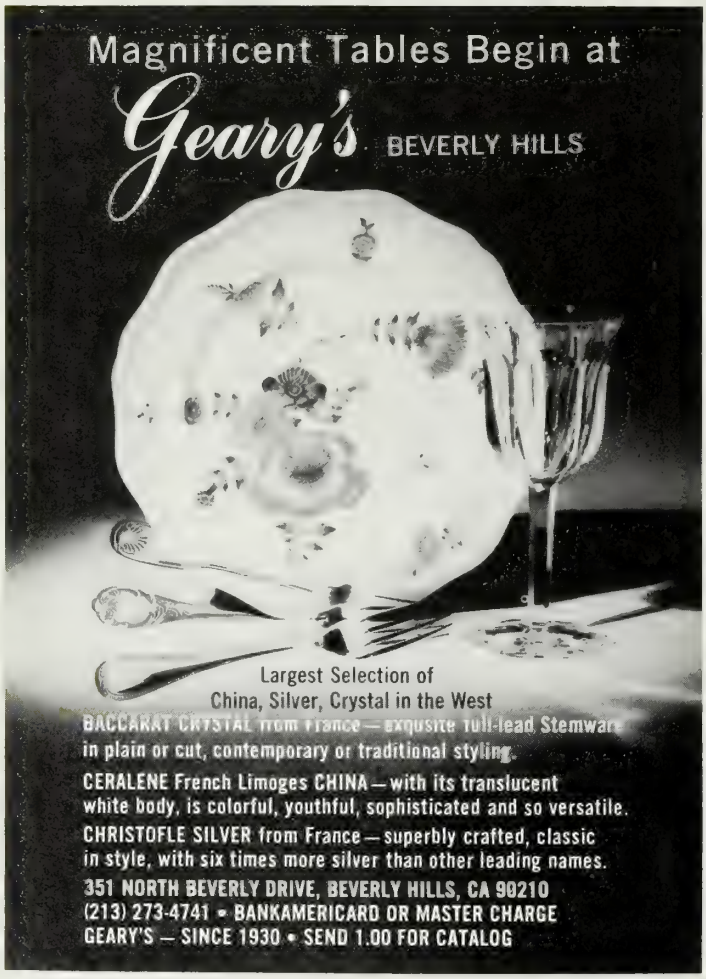


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HORTICULTURALS

Autumn Blooms for Western Gardens
By Ruth Miller

CALIFORNIA THE GOLDEN IS NEVER MORE SO than in the fall. Native color, especially that of the deciduous trees, is found in tawny tones and when you see falling leaves of scarlet, you know that the tree is not indigenous to the West Coast. Much of the flora that previously was thought unable to survive in this area, has been successfully transplanted to a happy new home here. For landscape architects, the horizon is broad, beautiful and multihued.

When Bob Bell plans a garden, his first thoughts go to scale, as well as to color. Mr. Bell is the proprietor of *The Greenery* in San Francisco and is responsible for some of the most breathtaking gardens throughout California.

"Deciduous trees are what you want for fall color," he says. "Birch trees, with their pristine white bark, have fabulous color; and they give you the effect of a garden well established by age and care. And liquid ambers—they're spectacular grouped together—if you have the space. Ginkgo trees make a dramatic note, and so do the crabapples, with their clusters of brilliant red apples. Japanese maple trees are special in their nobility, but only if used in large scale, or if they're placed in a small garden, preferably one with a serene pond.

Then, of course, there are the deciduous vines. Boston ivy is facinating in its changing color, and even bougainvillea continues to bloom if it has the warmth of a south wall. "For an evergreen vine, try mandina," says Mr. Bell. "It's light green in the spring, then as summer passes it turns into a burnt red. It's difficult to get a lush green look in the fall garden," he says. But as the sun dips lower in the autumn sky, luxuriant foliage somehow seems out of character. Fall is more a time for espaliered evergreen magnolias, which burst into magnificent blossom in the spring. It's also the time for espaliered pear trees which, with the seasons, change in texture and foliage. There is an evergreen variety and, like the deciduous type, bears white blossoms in the spring. These small trees hug the wall or stand alone in narrow spaces.

"Persimmon trees are exquisite," says Mr. Bell, "but you must plant big ones; there's just no point in small persimmons." You'll be well rewarded. The great globes of orange fruit, particularly noticeable if the frost has taken the leaves, stand out against the sky, spelling autumn. The red berries of the shrub pyracantha are another signal that winter is coming, that your world has changed from summer—when the bushes bloomed with bee-gathering white flowers.

Chrysanthemums in all colors—white, yellow, rust and that deep, almost maroon shade—are typical fall flowers and create a stunning effect with their masses of color. But have you considered how they would look in topiary trees? Or cascading from baskets in the manner we expect of fuchsias? That's a sensational splash of color and they're hothouse grown so you can use them inside or out.

Thus, in general fall flowers consist of perennials: chrysanthemums, shasta daisies and marguerites, but you'll still find

continued on page 234

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HORTICULTURALS

continued from page 232

plenty of zinnias and asters about for a change of scene.

For fragrance, carnations are the classic. But have you thought of citrus trees? In California many varieties of lemons and limes produce both blossoms and fruit the year around. "The fragrance," says Mr. Bell, "is incredible. Oranges and grapefruit are more difficult." On the subject of edibles, herbs make a romantic and an unusually fragrant addition; blue-flowering borage and rosemary reward your garden and your salads. If you don't have the space for an herb garden, consider using a few of your favorite herbs for edging plants—basil, thyme, oregano, perhaps. They'll enhance your fall garden, and your table as well—nothing replaces the aroma and taste

"AS IN ALICE'S WONDERLAND, EVERY ROSE WILL BE WHITE."

of fresh herbs, and think how they may inspire your cook.

Roses now? Of course. Most of the roses in California bloom into the late fall. Disease resistant strains have been developed in tree roses, climbing roses, dwarf roses, all in a magnificent array of colors that put a rainbow in your garden. Or think of a rose garden in one solid color, such as the monolithic garden Mr. Bell is creating for a San Francisco Peninsula mansion. As in Alice's Wonderland, every rose will be white. Few flowers can surpass the rose for cutting. "These days," says Mr. Bell, "when we're all so aware of natural things, it's ridiculous for someone with a magnificent garden to buy cut flowers." "Of course, there is a shortage of really knowledgeable gardeners. There are so many who are good only for maintenance. As a result, some of my clients with more time to spare are puttering themselves, though of course they have gardeners for upkeep."

Most fall gardens had their planning and planting stages in the spring or earlier. The seeds of annuals, slips, bare root trees and roses were put in the ground to have months of development before their true season arrived. But even this late in the year, you can plant for spectacular effects if sufficient thought and imagination go into the planning. Rose bushes, annuals, even large trees can be planted directly, according to Mr. Bell, and not suffer root shock if they are put into the ground with enough of the medium in which they have been living—in other words, a large enough ball of earth. Occasionally Bob Bell's clients have difficulty in accepting the fact that really large plants are needed for immediate effect. "A lot of the small plants that people put in will be delightful in ten years, but who wants to wait that long for a garden to look fully grown?" he says. "You spend a little more, but have that many more years of pleasure."

So, while the blooms last and before the ground is covered with leaves, enjoy your garden. And at the same time, visualize the spring and decide where you want to place bulbs that must be planted shortly for early flowers. Soon will come the winter winds, the drenching rains that return vitality to the soil so that another year of color, fragrance, blossoms and fruit can bloom before you in panoramic splendor. □



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RESTAURANTS

Jack's-Not-At-The-Beach
By Sam Burchell

RESTAURANTS ARE POPULAR for a variety of reasons which often have little to do with food. In Paris, for example, *Lucas-Carton* has the cuisine, *La Tour d'Argent* has the view, and who knows what bistro of the moment has the beautiful people? In any city, of course, the finest restaurants will have something of all three: setting, cuisine and *au courant* popularity.

It would be a pleasure to tell you that *Jack's at the Beach*, newly removed from the Ocean Park pier, has all three. At present, however, at 2700 Wilshire Boulevard in Santa Monica, hard by a Savings and Loan, its new surroundings are questionable. But remember that *Valentino's*, one of the best Italian restaurants outside of Italy, is not far away, blossoming in an area choked with auto body shops and other illustrations of the local *Adam 12* décor.

Jack's at the Beach has long been an institution in Santa Monica. While divorced from a romantic situation overlooking the Pacific Ocean, it has succeeded in retaining a fiercely loyal clientele and an extensive, although not extraordinary, seafood menu. Inside, the 1930s signature has gone and the new restaurant is decorated in an appealing contemporary manner—all brown vinyl, miniature lights, mirrors and green plants. There is a strolling guitarist who wanders in and out of the bar and the two main rooms, and most tables are set in generous semicircular banquettes. In spite of the restaurant's popularity, there is no sense of crowding—a lavish gift which adds greatly to the restaurant's charm.

Music, pleasant surroundings and soft lights, however, are not enough to obscure some harsh facts. The restaurant—and this was true at the old location as well—is overly expensive and the cuisine is a disappointment. A heavy hand is at work in the kitchen, and results are quite inappropriate to the delicate art of cooking seafood. Dover sole, flown in from Europe, appears to have encountered difficulties at the airport, and it arrives at table crushed and leaden and covered with a thick, glovelike crust. Lobster thermidor, a rich and delicate experience in the hands of a competent chef, comes in recycled shells, an inconclusive mixture of milk and lobster meat.

The best choices are local ones: abalone and sand dabs, for example, although even these dishes can vary at times. When ordering, be sensible and avoid anything that appears complicated. The Maine lobster is the dish least open to misinterpretation and perhaps the most sensible dinner. Ancillary dishes, on the other hand—scampi as an appetizer, Caesar salad, Long Branch potatoes, zucchini fiorentina, cheesecake, pastries—are excellent. And piping hot French bread is served (the only item not *à la carte*).

Is it too much to ask why Los Angeles, astride the Pacific Ocean, cannot have a *Scott's* of London or a *Prunier's* of Paris —or even a *Sweets* of New York? Hopefully, all this will one day come to pass. Jack's at the Beach has covered two-thirds of the distance. It has the popularity and the ambience—not, unhappily, the cuisine. □

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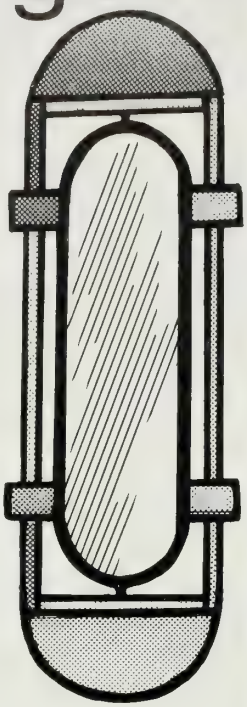
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NOTES ON TRAVEL

Exotic Odyssey—
Mystique with Comfort
By Mary Memory

WANDERERS AND GADABOUTS: may I have a word with you? Perhaps even now you're planning your next odyssey. Will it be to France for the fifth time? The Greek Islands? Hong Kong again? Or a lazy, but predictable, langor in Acapulco or at the Mauna Kea?

Be advised, there is a whole world of exotic, and even new sights, sounds and smells to assault your senses. Nestled between the vastness of the Indian subcontinent to the south and China to the north are the semitropical foothills of the Himalayas—the lands of the Lost Horizon. Here is a chance to combine the comfort of Western-styled accommodations with the mystical enchantments of this melting pot of Tibetan, Buddhist and Hindu cultures.

Gigi de Toledo of *Ports of Call Travel* at Beverly Hills' Saks Fifth Avenue tells us they have arranged travel for Princess Diane and Prince Egon von Furstenberg to India and Nepal as well as for Kenneth J. Lane (no doubt as a source of inspiration for his jewelry designs). She also sent architect John Carl Warnecke and his wife, Grace, to the coronation of the Nepalese king earlier this year.

Brentwood travel agent *Joseph A. Broger* sent Nancy Cooke Jackson and her children and guests to Bhutan last year and to Sikkim the year before. He arranged an odyssey to Nepal last year for Nancy and Zubin Mehta, as well as for Barbara Copeland and Camilla Chandler Frost.

So next time you're in Hong Kong, continue west—or, if cruising the Greek Islands, keep going east—to Calcutta, the stepping-off point for Nepal, Darjeeling, Bhutan, Sikkim.

Nepal, often called today's Shangri-la, is a land of shrouded mountain peaks, mighty rivers and verdant hills. A variety of artistic forms is found in the cultural blending of Nepal's early settlers, the Mongol Lamaists from the north and the Aryan Hindus from the south.

You jet to Katmandu, to stay in modern luxury at the *Oberoi Soaltee Hotel;* then wander through the fascinating bazaars of Katmandu, and visit the Singh Durbar Palace and the 2,500-year-old Pasupatinath Shrine.

If you shop in Katmandu you'll be pleased with the reasonable prices of jewelry, boxes and miniature temple lions made of turquoise and coral. There are antique religious figures, antique scripture pages and wood and ivory carvings.

A short flight from Katmandu to Pokhara affords an overnight stay at the *Fishtail Lodge* on an island in Lake Phewa Tal, and a view of the snowcapped Annapurna mountains.

Darjeeling is just across the Nepalese border to the east in India's lush, northeastern tea country. The area surrounding Darjeeling is carpeted in dense green jungle, thick pine-scented forests and spectacular terraced tea gardens. Darjeeling is still a popular Indian hill station, a summer resort for those escaping the heat of the plains to the south. The Oberoi Mount Everest Hotel is the place to stay.

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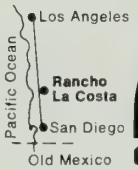


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NOTES ON TRAVEL

continued from page 238

Bhutan, perched on the roof of the world and protected by formidable natural borders is known as the "Land of the Dragon." It was penetrated by only thirteen expeditions between the 1600s and 1921. This is an enigmatic land of myth, long-hidden cultural treasures, unique Buddhist temples and monasteries, ancient folklore and spectacular mountain vistas. Bhutan is opening its frontiers now to small, scheduled groups.

You fly to Bagdora, India, motoring on through the tea terraces of the Dooar region to Phuntsoling on Bhutan's southern border. A short stay at the Kharbandi Hotel or the Phuntsoling Rest House will allow you time for a visit to the Kharbandi monastery.

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Motoring north from Phuntsoling to Paro, a 7,200-foot crest is reached from which you can gaze leisurely down on the Wong Chuu Valley, its rolling ridges and snow-flecked hills.

Thimphu, a short drive from Paro, is the seat of Bhutan royalty. Setting out from Thimphu's Motithang Hotel, you find that the shops, though newly constructed, adhere to the traditional style of architecture. They are made of intricately joined wood (no nails used), richly painted and often decoratively carved. You can buy such luxuries as embroidered felt boots and silk brocades.

Sikkim, a tiny 2,000 square miles is tucked away like an alpine jewel in the folds of the lofty Himalayas between Nepal and Bhutan. This new Indian state was, until recently, a kingdom ruled by Chogyal Palden Thondup Namgyal and his celebrated queen from New York, Hope Cooke.

The red-roofed homes and palaces of Sikkim's capital, Gangtok, tumble over hills terraced for crops of tea and maize. The *Hotel Norkhill* nestles among them. Each Sunday, Gangtok's open-air bazaar rings with many tongues: Hindi, Nepali, Tibetan dialects and English, the official language. Besides shopping for an assortment of practical wares, the Sikkimese confer raptly with turbaned astrologers from India, twenty-five miles to the south. Sikkim's cottage industries, encouraged and promoted by the former queen, produce colorful textured lengths of woven fabrics.

How to plan for your exotic odyssey? Your own travel agent can make independent arrangements, except to Bhutan, which can only be seen on scheduled tours. Or, your agent can book you with some of the pioneers of travel adventures—*Lindblad Travel,* headquartered in New York with a representative in Pasadena; *Hemphill World Air Cruises,* leaving from Los Angeles; or, from New York, *Daviesson Safaris and Shikars.* Or you can join the Los Angeles County Museum of Art tours, which are arranged by Savillah Latham at *Travel International* in Beverly Hills.

Once home, you are secure in the knowledge that your odyssey to the lands of the Lost Horizon has indeed broadened your own horizons. *Now* languish on some sun-drenched isle and give your enriched senses a rest! □

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By Camilla Snyder

The Antiques Scene

Bustamante Enterprises are thinking of your September antiques needs when they offer a multitude of rare and wonderful antiquities in a show in Los Angeles at the Hollywood Palladium *September 18* through *21*.

The Showplace hosts the Dorothy Emerson San Francisco Bay Area Antiques Show and Sale *September 11* through *14*. The theme is appropriately Bicentennial; however, French, English and oriental furniture is included in more than 100 exhibitions. 2 Kansas Street.

Moving into October, stop in at Sotheby's on *October 6* and *7* for more fascinations in furniture and decorations buys. *October 13* and *14* oriental works of art will be on the docket. American paintings will go under the gavel *October 20*, while an Art Nouveau auction takes place *October 27*.

Meanwhile, Sotheby's in New York stages three grand-scale auctions to be held on the premises of celebrated eastern estates. A distinguished collection of English furniture and cabinetwork, rugs, carpets and decorative arts will fall to the high bidders at Round Hill Road, Greenwich, Connecticut on *September 20*. Property from the collection of the late Mr. and Mrs. E. Winston Woolfolk includes eighteenth-century American and English furniture, silver, glass, porcelain, brass and copperware, hearth equipment and contents of a summer kitchen to be sold at "Mulberry Place" in Bowling Green, Virginia on *October 4*. Should these two auctions leave you wishing for one more, "Giralda," the home of the late Geraldine Rockefeller Dodge, will house the sale of rare silver, bronze and porcelain, Oriental rugs, French and other furniture and nineteenth-century paintings. Sotheby's, at 980 Madison Avenue, will provide you with date and details.

The Art Scene

The evening of October 4 a not-to-be-missed $150-per-couple Brueghel-Fête will be presented by the Art Museum Council in the new sculpture garden at the *Los Angeles County Museum*. The fun will include over 100 entertainers—mime Jack Albee (a cousin of the playwright Edward Albee) will play Pieter Brueghel. Mrs. Anna Bing Arnold, the philanthropist, is honorary chairman. So powerful are the ladies behind the fête that His Excellency Willy Van Cauwenberg, Belgian Ambassador to the United States, and his wife; His Excellency Leonard Firestone, U.S. Ambassador to Belgium, and his wife, will fly in from Washington and Brussels.

Galerie Juarez, 8600 Sunset Boulevard in Los Angeles, is overflowing *in September* with works by Michele Cascella. In *October* there is a celebrity exhibition to benefit Cleveland Amory's Fund for Animals.

Hansen-Fuller Gallery presents paintings, constructions and other new works by William T. Wiley designed to amuse your imagination; 228 Grant Avenue, San Francisco, *September 16* through *October 18*.

Maxwell Galleries plans "Comitato Internazionale per la Diffusione all' Estero dell' Arte Italiano," with works of contemporary Italian artists, highlighted by De Chirico and Morandi; 551 Sutter Street, San Francisco; *September 4–30*.

Also on the Scene

Paul Masson presents "Vintage Sounds" 1975—a series of four up-beat September weekend concerts at the historic Paul Masson Mountain Winery in the hills above Saratoga: *September 6, 7*, George Shearing Quintet; *13, 14*, Cal Tjader Quintet; *20, 21*, El Chicano—Folklorico Mexicano; *27, 28*, Dizzy Gillespie Quartet. (408) 257-7800.

If you prefer horses, the *Oak Tree Racing Meeting* at Santa Anita opens Sunday, *October 5* and runs through *November 3*—Wednesdays through Sunday each week. If you are crazy over horses and also concerned with philanthrophy, the *Eighth Forum International Horse Show* to benefit the City of Hope is a must. At the Inglewood Forum, *October 7* through *12*, the show doles out $90,000 in prize money plus trophies and ribbons. A show fan who goes more for the décor than the horses explains, "It's a little reincarnation of pioneer days."

The Women's Architectural League of Southern California's annual home tour Sunday, *October 5*, will follow a Bicentennial theme this year. Historical homes will be featured. The tour includes houses by Schlinder, John Lautner, Richard Neutra (Neutra's own home where his widow lives will be visited). Also on the walking tour is a Laughtner house, "Silvertop," in the Silverlake area, Hale House in Heritage Square and the Carroll Avenue House which is Los Angeles Heritage Monument #51. For information, call 213/624-6561.

Solvang—just beyond Santa Barbara—is the place to head the weekend of *September 20* and *21*, for *Danish Days*. This annual citywide Scandinavian celebration could preview your trip on *SAS*'s convenient DC-10 over-the-pole flight to Copenhagen this year. Aebleskiver breakfasts, music, dancing and gymnastics totally envelope the area from 8 a.m. to 4 p.m.

The fourth annual Zoo-B-Que at the Child's Estate, Santa Barbara's beautiful zoo-park is scheduled for *September 21*. (You could follow a day at Solvang with this junket.) Food, entertainment and displays will turn the estate into a festival from 10 a.m. to 5 p.m.

Il Travatore opens at the San Francisco War Memorial Opera House *September 12* followed by an après opera ball at the Veteran's Auditorium. Black tie is ritual even if you're just attending the opera. This fall seems the season for Il Travatore. San Diego Opera is also presenting Verdi's four-act tragedy at the Civic Theatre *October 4, 7, 10, 12*.

The San Francisco Film Festival boasts in-person tributaries honoring actors, actresses and directors during its international premieres. *October 15* through *26*, Palace of Fine Arts. □



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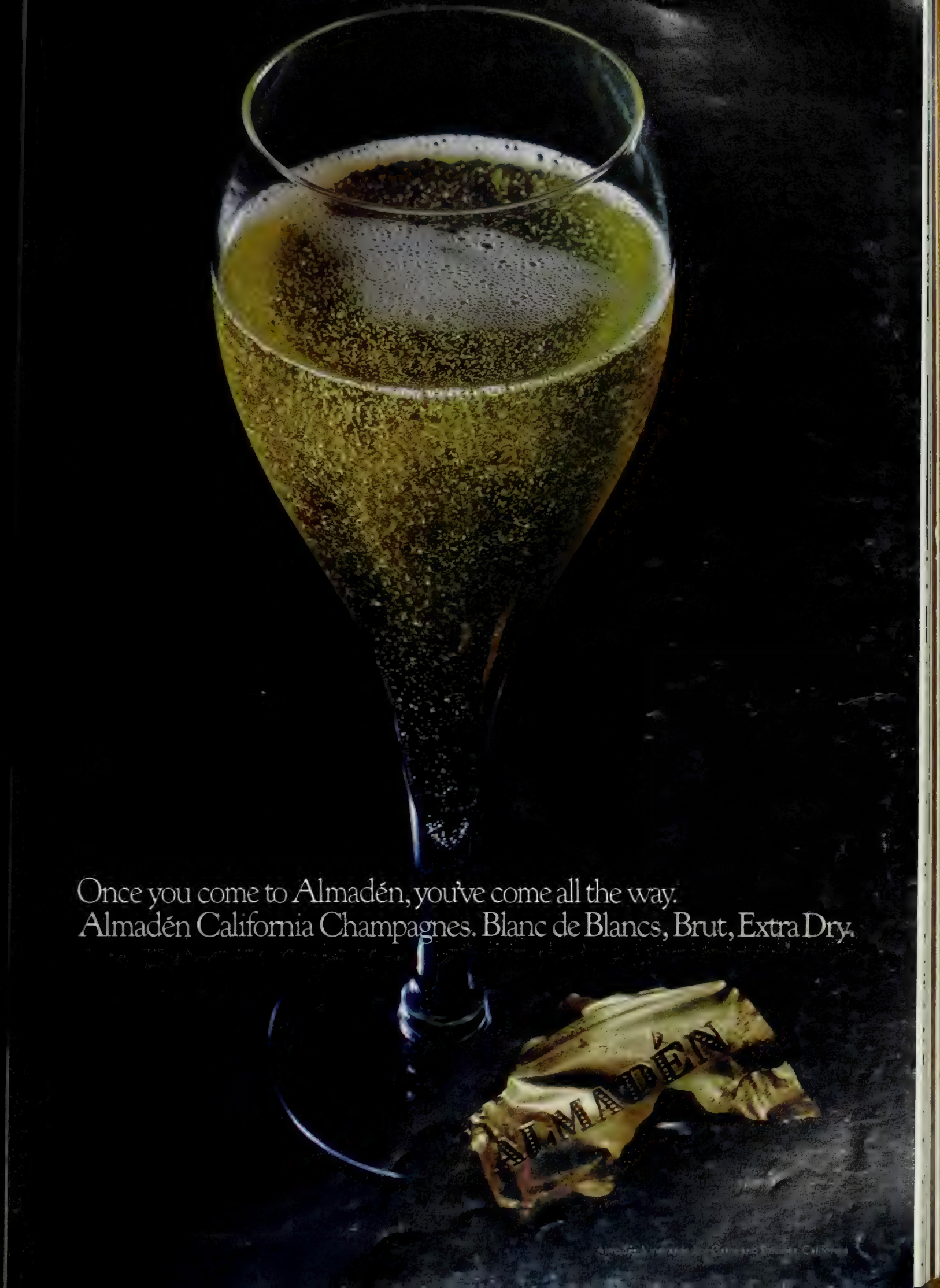
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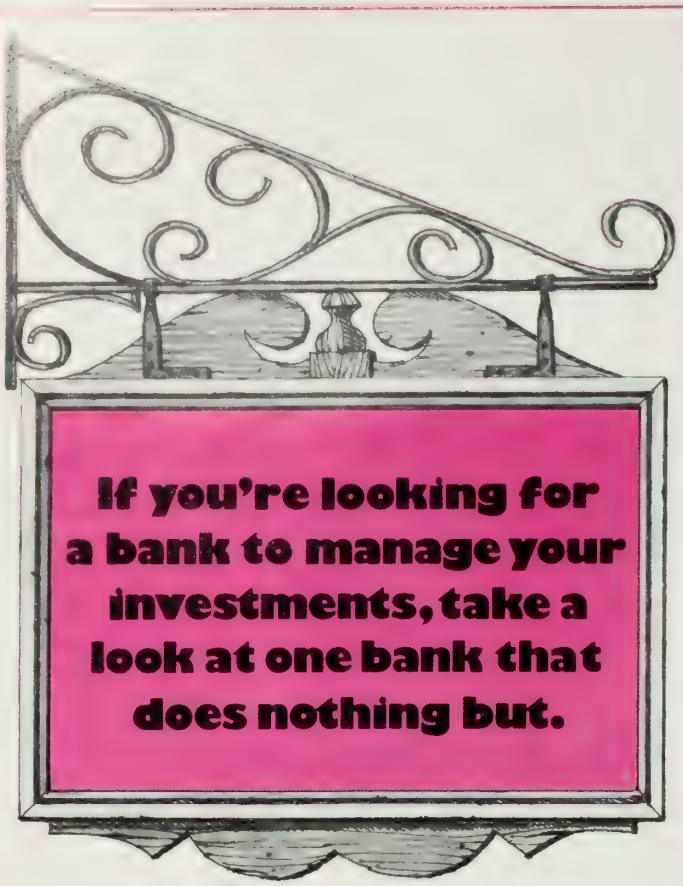




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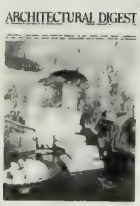
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LETTERS FROM READERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, Ca. 90036.

Janet Polizzi and I have had such marvelous comments about our feature in your September/October 1975 issue, and we do want to thank you. Incidentally, many of the rugs in the house came from H. Pollock, including the beautiful living room rug on the cover. Mrs. Pollock was most helpful.
Kalef Alaton, ASID
Beverly Hills, California

Periodicals, for the most part, have never interested me to the extent of subscribing to them. This held true until recently, when I answered your brochure for a complimentary copy of *Architectural Digest.* Since receiving it, I have taken out a subscription for a full year, and I plan to do so for the coming years. Yours is more than just a magazine. It's more like a work of art finely executed. Your exquisitely done publication has reinforced some of my own interior design ideas and ways of decorating. I am of the firm opinion that, no matter where one lives, one can always employ good taste and judgment in interior designing/decorating.
W. Lowell Cole
Lubbock, Texas

Several readers, I've noticed, have sent you letters requesting that you stop publishing articles on museum-quality antiques and keep your contents in line with the title of the journal. You must keep in mind the old adage: "You can please some of the people some of the time and all the people some of the time, but you can't please all of the people all of the time." I personally think you have a fabulous magazine and will continue to enjoy each and every issue. My suggestion is to visit more celebrity homes—like Rock Hudson or Lucille Ball. Dinah Shore's house was a delight. Ignore those letters. You are the best without question.
David Nelson Wren
Canton, Texas

I have just received my July/August 1975 issue of *Architectural Digest,* and it is as elegant as the previous number. As a new subscriber, I'm puzzled as to why such a beautiful magazine—a veritable connoisseur's delight—is hiding behind the dull, prosaic name of *Architectural Digest.*
Esther Lakritz
Beloit, Wisconsin

My family has been reading *Architectural Digest* almost from the beginning. That would be fifty years ago, I suppose, and I can remember my mother showing it to me when I was a child. It has been very exciting for me to have watched the evolution of the magazine over the years. At the beginning, as you are well aware, it was entirely about exteriors and architecture. But times have changed, and I am glad your magazine has changed with them. I think you have put the emphasis where it should be today—on interiors, on people, on the way they live. Don't listen to picayune arguments that you should change your name, simply because the focus has moved from facade to interior. Today everyone seems to want everything changed, and I—for one—don't like it. I'm glad there are some traditions left, and *Architectural Digest* is one of them to which I am very attached.
Phoebe Ethel Campbell
Seattle, Washington

I received a two-year subscription to your publication from a client. After reading two of your issues, I should like to make the following observations: 1) The quality of your publication, including the paper, the photography and the type faces, is unsurpassed; 2) The name *Architectural Digest* is misleading in that there is little of architectural interest shown; 3) The interiors are almost exclusively the work of decorators, regardless of what they call themselves; 4) The interiors are high-cost, high-maintenance composites that seem to ignore contemporary approaches to interior design. For example, the May/June 1975 issue is filled with rooms full of lamps. Where are the recessed downlights? The track lighting systems? Lamps are so dull. When you show a magnificent residence, such as the Prince of Hesse's villa in Rome or the Stavros Niarchos yacht in Monte Carlo, you are beyond criticism. But when you show such designs, I feel that you should also show more modest interiors—provided that these designs, because of their novel approach to space planning or the use of interesting components, are significant.
Harold A. Linden
Forest Hills Gardens, New York

I thoroughly enjoy your magazine. However, I would like to see more rooms that women have decorated. They always seem to be more warm and livable.
Mrs. C. T. Young
Covington, Georgia

I really hope you don't take letters like the one from Mr. Wayne W. Parrish, which appears in the July/August 1975 issue of *Architectural Digest,* too seriously. Keep doing whatever you're doing, because your magazine is the most perfect of its kind in print. It is precisely this sort of article, such as the one about the Sumerian head, which goes to make your magazine so special. Let those people who demand architectural subject matter subscribe to another publication.
Joseph G. Mitchell, ASID
Baltimore, Maryland

I have been a devout and silent reader of *Architectural Digest* for about fifteen years now. But now I really feel I must speak up. I was horrified by that Art Déco apartment in your September/October 1975 issue. How can you treat this formally as interior design? The thing is pure kitsch, and I was heartily disappointed to see this tasteless, overwrought display in the pages of a usually fine magazine.
Andrea Larno
St. Louis, Missouri

I love your magazine. It has style and imagination. And in an era of relaxed standards, you haven't lowered your flag.
Margo Gildea
San Francisco, California

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*This value refers to this specific stone. Other stones of the same size will vary in value, according to the individual characteristics of each stone. De Beers Consolidated Mines Ltd.

Let's talk about criticism. Constructive whether we agree or disagree. The basic point is that none of us will ever like everything presented in this or any other publication. At Architectural Digest *we try to orchestrate each issue with various periods and styles—spaces of grandeur interspersed with country cottages and small apartments. We are opposed to uniformity. We do not all look alike, think alike nor live alike. Designers strive to create an individual statement for themselves and/or their clients. And it is our objective to report the most interesting designs wherever we happen to find them. Some critics in California say that New York is not innovative; their New York counterparts insist that California is provincial. Some American designers think Europe is stagnant; their European colleagues say that Americans copy them. Some designer/critics we have observed seem to prefer wherever it is the grass grows greener: West Coast designers who feel the finest work is on the East Coast; New York designers who laud the excitement of California interiors; some American designers admire the Europeans; some Europeans are avidly interested in the United States. So much for criticism. We will go on reporting worthwhile news in fine design.*

Paige Rense

Editor-in-Chief

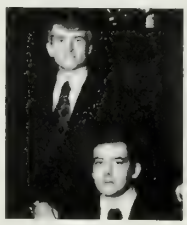
The Iranian Ambassador's Public and Private Worlds
By Patricia Dane Rogers


BRUNO DE HAMEL

Szell

When we met with designer Michael Szell in his London flat, he did mention that he had done work, in 1971, for the Shah of Iran in connection with the great party at Persepolis in honor of the founding of the Persian Empire. Either through modesty or forgetfulness, he did not go on to say that he had designed the private quarters for His Excellency the Ambassador of Iran in Washington. Invitations to the Iranian Embassy are increasingly sought after and Ambassador Zahedi has become the most famous host in Washington since the legendary Perle Mesta. Several curious readers wrote to us, asking if we would ever show the embassy residence they have been reading so much about. The pictures in this feature article—particularly the drama of page 69—will explain in part the popularity of the ambassador's parties. Washington Contributing Editor Patsy Rogers attributes their success to the warmth and thoughtfulness of the ambassador himself. **Page 64.**

The Collectors: Mr. and Mrs. Elton M. Hyder
By Kay Crosby Ellis



Gremillion and Taylor

Two young men have gathered in their shop in Dallas one of the most exciting assemblages of antiques we've ever seen. The young men are Charles Paxton Gremillion, Jr. and Loyd R. Taylor, and they were a logical and inspired choice of avid collectors Mr. & Mrs. Elton M. Hyder to design the interiors of their Fort Worth residence. Rarely have we seen a home so filled with antiques and precious objects, collected with so loving and knowledgeable an eye. Although the house now burgeons with treasures, we are sure the passion for collecting will never wane. Photographer Max Eckert shot for five days, wishing he had more time. **Page 54.**

Thoroughbred Farm in Virginia
By Peter Carlsen



La Rocca

David Easton and Michael La Rocca are a design team who carry their philosophy into every corner of their lives —including their office. Their sunlit atelier on New York's Upper East Side has high, airy ceilings and space that is divided into a series of white-walled work areas. In fact the overall effect is so rational and elegant that even Michael La Rocca admits: "If I could only find a residential space with this sort of scale, I'd move right in." **Page 70.**

A Weekend Retreat on the Emilian Plain
By Adrian Cook


MARIA MULAS

Aulenti

We have long planned to show the work of architect/designer Gae Aulenti of Italy. However, when we saw photographs of her grotto house above the sea—an organic cliffside dwelling—we immediately asked Contributing Editor/photographer Robert Emmett Bright to travel to Milan to find out about her new work. The timing was right. She had recently completed the residence in this issue, the first of several we have in store. **Page 60.**

Background for Manhattan Art Collection
By Stephen Spector



Britt

There are any number of advantages in being a talented interior designer, and a great many more in having a wife who is fashion editor at *Harper's Bazaar*. Tom Britt has all these advantages, and he and his wife, Julie, are well known in Manhattan and much in demand for their interests in fashion and design. The apartment designed here by Tom Britt for Mr. and Mrs. Sidney L. Solomon and their important art collection reflects all the many talents and enthusiasms the designer has acquired at the center of the New York design and fashion world. **Page 82.**

continued on page 14



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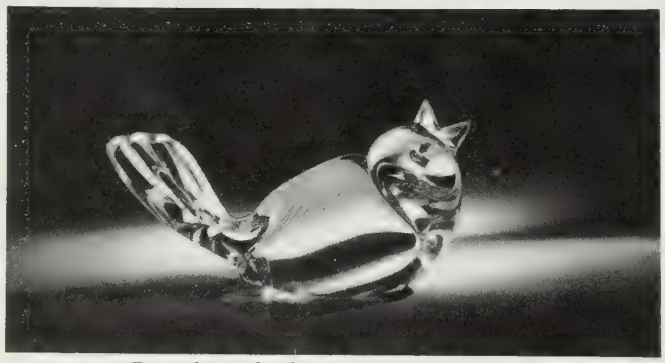
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PEOPLE ARE THE ISSUE

continued from page 12

When we saw the Manhattan studio of designer Rubén de Saavedra, we were surprised when he asked us to take tea in his apartment. It turned out to be next door. However, the real surprise was the contrast between the boldly contemporary design of his professional studio and the traditional, antique-filled apartment just through the door. We've never seen such a compact illustration of a designer's ability to work with two visual vocabularies. One apartment, two wings. Although a successful designer for many years, Mr. de Saavedra retains the fresh enthusiasm of a student. Perhaps that quality accounts for his delight in surprising us by simply opening a door. **Page 86.**

New York Composition in the Traditional Genre
By Stephen Spector



de Saavedra

We have never seen a house which truly expresses an individual more than Jack Baker's beach house. Although we cannot be sure of priorities—all facets of his life are important to him—Mr. Baker is a painter, gardener, collector, party-giver and -goer, world traveler, cook, raconteur, an architect/designer of very special houses (the latter only for himself). This sort of design is a personal pleasure. In fact, a necessity—because his surroundings must be an extension of himself if he is to function creatively in all areas. For Mr. Baker, living creatively is more than the meaningless bit of rhetoric those two words have become. He lives and paints with a joy and style most of us aspire to but for whatever reason do not or dare not achieve. Jack Baker dares, and Jack Baker does. His work can be seen at New York's Hammer Galleries this month. **Page 92.**

An Artist's Exotica on the Beach
By Barnaby Conrad



Baker

Everything that Carleton Varney does is just a little bit different. Most men wear ties; Carleton substitutes dashing silk scarves—often designed by his client Pauline Trigère. And the apartment in this issue must be the only residential space in an office building in downtown Cleveland. Even his transportation is different. When we flew to Cleveland to see this apartment in the Terminal Tower, we returned to New York by train via Baltimore. Actu-

Château in the Sky
By Peter Carlsen



Varney

ally, a storm had closed the New York airport to incoming flights, but with Mr. Varney as tour leader we should have expected the unexpected. Another thing that's a bit different about Mr. Varney is that he has written eight books on interior design, one a best-seller. He also writes a newspaper column on decorating, which is syndicated in hundreds of newspapers throughout the United States. Carleton Varney and his wife, Suzanne (who has her own business, a store called *Reflections* on Madison Avenue), live in a Manhattan apartment which was shown in the July/August 1974 issue of *Architectural Digest*. **Page 102.**

Architectural Digest Visits Polly Bergen



Austin

When you see the beach house of Ms. Bergen, you will also see a preview of her New York apartment. Ms. Bergen told us that she wanted a light, airy California mood for her new Manhattan residence and that many of her friends think her a bit daft to deviate from the "shut out the world" dark lacquered wall syndrome so prevalent in New York. To be sure, she will enjoy the same ambience; Ms. Bergen has asked California interior designer Frank Austin to do her New York apartment as well. A lady who heads her own cosmetic business naturally excels in exterior décor. We noticed that she manages to make up as if she were wearing no makeup at all. Quite a feat of exterior décor. **Page 108.**

New York Elegance
By Rosemary Kent



McNamara

Although designer Kevin McNamara attended the School of Fine Arts at Boston University, we believe his seven years each with design firms McMillen and Parish-Hadley of New York provided the best possible background for him as a designer. Michael Lynch studied art history at Columbia University, then succumbed to the fascination of interior design while working on his own apartment with Mr. McNamara. However, his knowledge of and love for his subject—art history—is clearly evident in his collection. And the newly decorated apartment forms the perfect background for it. Mr. Lynch is now designing on his own. **Page 112.**

continued on page 18



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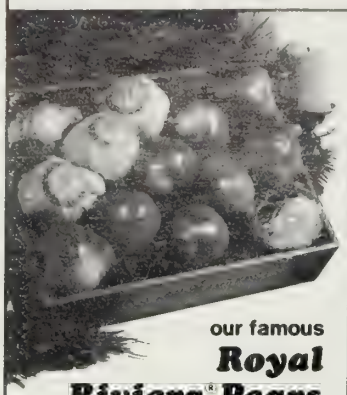


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PEOPLE ARE THE ISSUE

continued from page 15

Yes, we know we have been talking about the trend toward simplicity in interior design, and here we are showing the bedroom of Marie Antoinette. However, the importance of this Versailles restoration gives us a sense of obligation, as well as excitement, in bringing to our readers this feature of historical enchantment. Projecting ourselves into this room, we can almost understand the lady's oft-quoted suggestion about cake. We were especially pleased with the gracious cooperation of M. and Mme. Gérald Van der Kemp. M. Van der Kemp is curator of the Château de Versailles. **Page 118.**

The Marie Antoinette Bedroom
By Valentine Lawford



Bust of Marie Antoinette

Phyllis Rowen is in love with her apartment. That in itself is not unusual. She has been a professional designer for some years, and it is a delight to hear her talk about the pleasure it was for her to do her own apartment, and the continuing pleasure it gives her to live there. "This apartment is completely mine," she says. "An accurate reflection of me. I just love to be here." You believe her. Ms. Rowen quickly adds, "Of course, my partner, Bob Mentzer, worked on this with me, but we're such a team—we think so much alike—that the result of our work is always as if done by one person." **Page 122.**

Designer's Condominium in California



BOB AARON

Rowen

Whenever we are fortunate enough to find ourselves in Paris, writer and Editor-at-Large Philippe Jullian makes it a point to show us homes he feels sure will be of interest to *Architectural Digest* readers. He is always right. Whether a residence of the caliber of the Bettencourt villa or a simple cottage in the country, the common denominator is always a certain quality of magic. Then photographer Pascal Hinous sets about capturing this quality on film. Alas, now that this professional team is working so well, we now have difficulty justifying our trips to Paris. Madame Bettencourt, by the way, infuses her home with warmth and charm that soften the formality of a rather imposing setting. This is the first time we have shown the work of talented Parisian designer Serge Royaux. **Page 130.**

Near the Bois de Boulogne
By Philippe Jullian



Royaux

San Francisco Victorian
By William Moore



Gaylord

We have reported the work of this young designer since the beginning of his career. First his weekend cottage in Carmel, California; then his own San Francisco apartment; followed by a bachelor apartment he designed for an airline pilot. This San Francisco residence marks another step forward in Mr. Gaylord's career. His work has gained strength with each new design. Without hesitation he recommended a complete renovation of the interiors—it is a typical Victorian house—and swept it clean with design and solidified the boldness with the sort of detailing that is the hallmark of a fine designer. Although, as you will note in the story, Mr. Gaylord prefers to be called a "decorator," we do not quarrel with his choice of nomenclature. But we feel comfortable describing him as a designer. **Page 138.**

The Gardens of Mrs. William S. Paley
By Valentine Lawford



Mrs. Paley

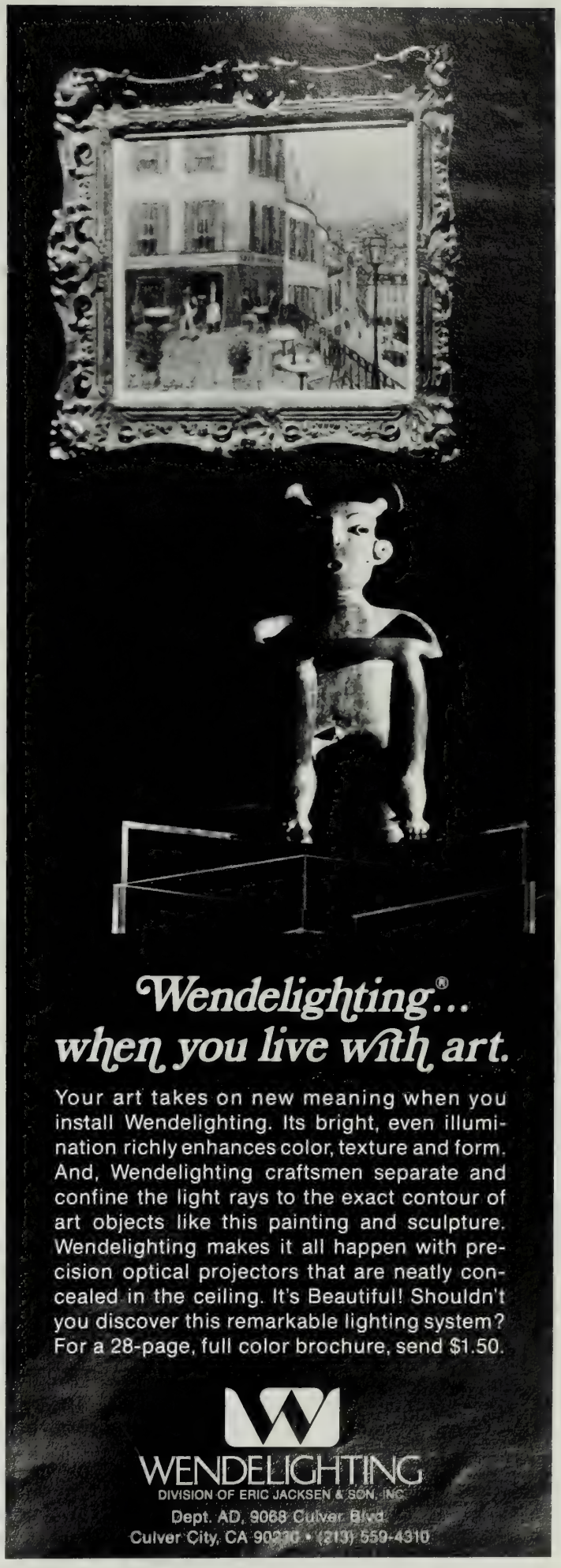
The readers of fashion publications have long admired the effortless style and grace of Mrs. William S. Paley. She is one of those rare individuals who make perfection seem not only easy but obvious—if only we could do it. The devotion, the caring, the endless attention to detail all combine into a seemingly simple effect—whether in entertaining, fashion or décor. None of it simple, of course. All of it beautiful, of course. The same qualities are again illustrated in her Long Island gardens where her careful regard for beauty and quality were combined with the extraordinary talents of landscape architect Russell Page. **Page 144.**

The Squire at Home in Kent
By Elizabeth Dickson



Gibbs

When we accept photographs for publication, we send questionnaires—although we loathe the necessity of forms—to the designers asking for basic information. In the space provided for the listing for the name of the landscape artist, Christopher Gibbs wrote simply and accurately, "The Almighty," illustrating with his answer one of the reasons he is so highly regarded both personally and professionally by friends and clients from all parts of the world, who seek him out in his extraordinary London shop. **Page 150.**





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GUEST SPEAKER



Drawing by Mary Petty

Xanadu—The Aura of the Stately Pleasure Dome
By T. H. Robsjohn-Gibbings

PALACES. Pagan gods perform on painted clouds. Mirrored vistas reflect ghostly bowing velvet and spreading silk. Lion balustraded staircases await a cascade of ermine and descending blaze of torchlight. Fountains spurt into skies once showered with fireworks. Who can resist a palace? What bedridden imagination does not ache to break loose from smog-dimmed, overpopulated, industrialized reality to Xanadu where astonishing individuals, by royal command, transport from dreams an earthly paradise of unreal proportions.

Palaces. Unretouched portraits of men and women who happen to be kings and queens with all their physiological and sexual foibles, their flaws and virtues, swaggering, lusting, ruling, praying and dreaming, and now beyond censorship by chauvinistic historians, palaces are one of the pleasures—perhaps *the* last pleasure—of observing the truth of worldly affairs and the ultimate sophistications.

The self-portrait of Roman Emperor Hadrian—wise, learned, aesthetic, with Hellenic passions for godlike youths—depicted with prophetic, flawless genius in his palace at Tivoli, has kept architects, lovers and dreamers spellbound for nearly two thousand years. Versailles, a static status symbol immune to subsequent Trianon ephemera added as compensation for sex-cold Pompadour and dairymaid idiocy added by Marie Antoinette, remains the likeness of Louis XIV, a stuffed, divine-righteous egomaniac like no other.

Palatial likenesses of Frederick the Great and Catherine the Great have enlightening similarity. In sexual pleasures, both were lovers of handsome men; both were aesthetes. The lush, sensual femininity in the Baroque and Chinoiserie palaces of Frederick, and male pride, male magnificence and male sensuality in the stone palaces of Catherine—free from bombast of official portraiture—are true likenesses. And how revealing to look from these frank, lusty ardors to Buckingham Palace—a still life of a bowl of Georgian porridge.

But true delight glows in one English summer palace at Brighton—a pleasure dome part Indian, part Chinoiserie, part camp—built solely for feasting and carousing by the Prince of Wales, later George IV. Laughing off gout, rheumatism and loss of tiresome colonies, the king lusted, feasted and kidded his mistresses by cavorting around his music room in the arms of his First Admiral of the Fleet. This is an endearing likeness of a happy man. By no manner of means a good man—but a supremely happy one.

How aware of these supposedly exalted but more often commonplace humans are tourists, pausing—like flocks of migrating birds—to click cameras and tramp behind tired guides through the sensuous golden columns, spouting lions and reflecting pools of the Alhambra? The mythology-haunted architectural paraphernalia depicting a night world where grooms and lackeys play tarok and dance naked to entertain Ludwig II of Bavaria; and the palaces of Russia, arrogant and oblivious to the coming deluge that purged them of royal

continued on page 22

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GUEST SPEAKER

continued from page 20

occupants. And what emotions stir visitors who emerge from a bus at Knossos and with one step come face to face with beflowered Cretan kings, bare-breasted women who applaud gold-waisted youths daring death in a bull court, and plumed princes who lead griffons through fields of lilies.

Xanadu vanishes as dreams vanish and only a weed-covered site like a burial mound of giants haunted by sleeping shepherds remains. The spitfire likeness of Zenobia shrouded with sand drifts of Palmyra, the Alexandrian portrait of power-hungry Cleopatra—now only a glimpse on a fragment of colored glass and a line in Cavafy—have vanished. The misshapen English palace of Nonsuch, likeness of a syphilitic

AND WHO ELSE BUT ROYALTY RECEIVED AS MR. BELMONT DID?

Tudor king—a pastiche of greed, debased coinage, monastery filching and female decapitation—was, as ancient engravings show, the vanished portrait of a monster.

The age of Son et Lumière made palaces superstars. British archaeologists dig for Nonsuch and Camelot. Russia rebuilds and refurbishes palaces damaged in World War II. Middle East potentates with proud memories of ancestral palaces depicting Darius and Tamerlane—plus the world's greatest backlog of poetic architecture, plus surging wealth—build new palaces as indeed all rich potentates should. So far new Islamic pleasure domes seem to lack the enviable atmosphere of cushioned seraglio delights expected of all palatial Arabian Nights portraiture, as though the Middle West came East with moral pruning shears—as in one instance it did.

But America also has its palaces, though here the word palace in association with wealth is taboo. But what else but palatial are New World Vanderbiltian châteaux, Italian palazzi and battlemented castles? And who else but royalty received as Mr. Belmont did, with a lackey holding a golden candelabrum on every sixth stair? Even envious vituperation that this innocent romanticism symbolizes the misdeeds of "robber barons" has a royal tang—a repeat performance of revolutionary market viragos screeching obscenities through the closed and imposing gates of Versailles.

But palaces, kings and aristocracy exist in America. A beguiling metamorphosis, possible only to children of freedom, made cinemas Moorish, Chinese, Aztec and Indian palaces and made filmgoers aristocracy paying homage to movie star kings and queens. This is Xanadu transformed from a portrait of one royal individual to the smiling likeness of millions of pleasure seekers who share with kings solace in a world of dreams. How reckless we are, to demolish these endearing palatial facets of democracy in exchange for "art" houses and the new chic belief that in an age of anxiety palaces and kings are anathema and the ultimate experience identification with bruised psyches. Too bad. □

Known as "the most literate designer extant," T. H. Robsjohn-Gibbings is famous for his witty and provocative books. At the moment he divides his time between Athens and a Greek island, designing and writing as always.

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Drawing by E. R. Kinstler

On Knowing Wright from Wrong

TWICE IT HAS BEEN MY PRIVILEGE, and more particularly my pleasure, to spend the weekend with friends in Frank Lloyd Wright houses: a large and famous one (indeed the most famous of all) and a modest, early, and except to Wright buffs, relatively obscure one. The first visit was about a dozen years ago to "Falling Water," the house over the waterfall at Bear Run, Pennsylvania. The second one was made a few months ago to the Barton House, as it is called after its first occupant, in Buffalo, New York.

"Falling Water," when I visited it, was still lived in on weekends by Edgar Kaufmann, Jr., whose father, a department store magnate, had commissioned Wright to build it. As a very young man, Edgar (to distinguish him from his father, Mr. K., Sr.) had been a member of the "Fellowship" at Wright's establishment in Wisconsin, called "Taliesin," where Wright took into his rambling dwelling and drafting rooms "apprentices in residence." It was he who persuaded his father to ask Wright to build the house and persuaded Wright to accept the commission, offering as inducement a thousand acres of woodland and meadows and streams and leaving the selection of the site to the architect.

Wright and Mr. K., Sr. evidently got along famously, a couple of freewheeling spirits with vigorous and adventurous temperaments, and the result of their cooperation was completed in 1936. Wayne Andrews, the architectural historian, has called it "the most famous modern house in the world, and not undeservedly, for no other architect in modern times has wooed and won a site so spectacular."

The Barton House, on the other hand, is on a site so little spectacular that it hardly seems a site at all. The house sits on a quiet street in Buffalo, not far from the university. It is certainly unlike any other house on the street in style, but it does not lord it over its neighbors—most of which are in the customary manner of the first decade of this century, variations on bungalows or watery versions of Queen Anne. They are divided from one another by narrow driveways and each has its small napkin of front lawn. The Barton House was Wright's first building of half a dozen he erected in the first years of the century in Buffalo and it was completed in 1903, a two-story structure with wide eaves, unmistakably "early Wright" and impossible to overlook.

It was commissioned by Darwin Martin of the Larkin Company, a mail order and wholesale grocery and soap business. Wright had built a house for Darwin's brother, W. E. Martin, in Oak Park, Illinois (that Martin was president of the firm that made "E.Z." brand stove polish) and the Buffalo Martin was impressed. He commissioned a grand house for himself and a small house for his brother-in-law, and they were connected by a low wall and an elegant pergola, an L-shaped affair at the right angle of which was a conservatory. The small house was built before the large one, now the alumni office of Buffalo University and something of a wreck. The

continued on page 32


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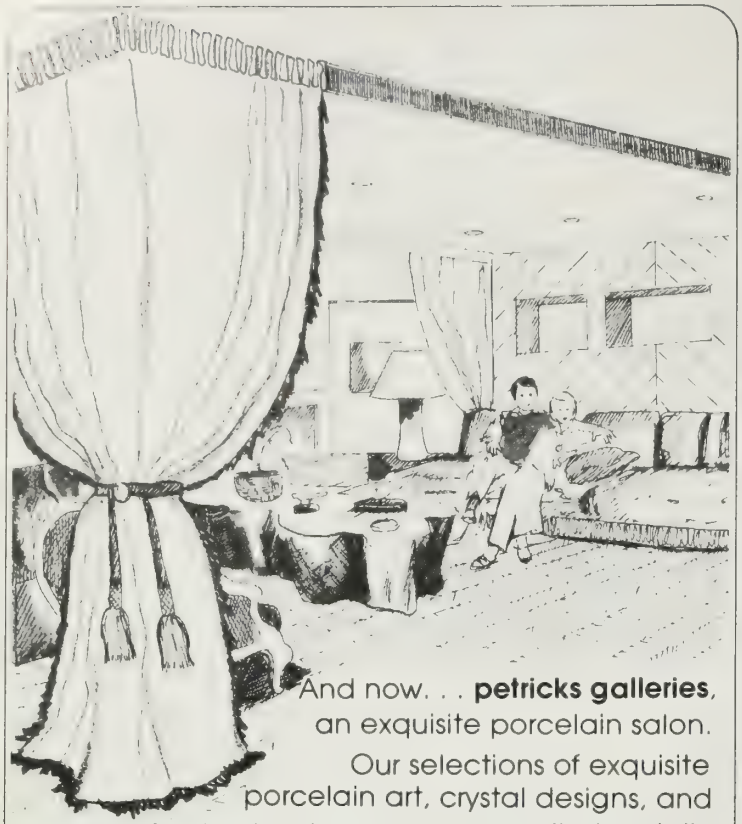
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RUSSELL LYNES OBSERVES

continued from page 24

pergola was torn down some years ago by a real estate speculator, and the Barton House now stands free and independent and dignified. Its present owners, Eleanor and Eric Larrabee, bought the house next to it a few years ago and tore it down, so that their house is on a double lot with some elbow room.

A Frank Lloyd Wright house has to be stayed in to be believed, and it has to be believed in by its occupants to remain a Frank Lloyd Wright house. It is possible to reduce a Wright house to a shambles by tinkering with the work of "the Master," but it is not easy. The flow of its open spaces can be cut off by partitions. Its walls can be painted in gaudy colors and pictures hung on them, though Wright did not

A FRANK LLOYD WRIGHT HOUSE HAS TO BE LIVED IN TO BE BELIEVED.

like pictures to distract from his design and left little space for them. Its stained glass windows can be replaced with something that lets in more light, and its built-in furniture can be ripped out. Wright once said, "I have been black and blue in some spot, somewhere, almost all my life from too intimate contact with my own furniture." But short of desecration of this sort, a Wright house is in charge of whoever lives in it. The house, not the occupant, sets the style.

It was very soon after I had the pleasure of staying at Falling Water that Edgar K., Jr. gave it and its experimental forest to the Pennsylvania Conservancy. He reasoned that people who were primarily interested in the forests and streams were the people to protect the character of the house, for without the waterfall over which it extends, the marriage of house and water would vanish and with it much of its magic. Falling Water has in common with the Grand Canyon that nobody has ever been able to give a true sense of its dimensions and character with a camera. Sound and depth are as much a part of the house as its physical structure which, as one critic put it, is "a matchless fusion of fantasy and engineering." I know of no other building into which an architect has built sound as an essential, almost structural element. Water pounding and splashing on stones is always there, and though the sound is not obtrusive, quite the contrary, it takes a bit of getting used to. I woke in the middle of the first night I was there to what I thought was a summer storm; I went to the wide wall of window only to find the sky filled with stars. The sound of running water has another, more common effect, to be sure, on one half awake.

Edgar K., Jr. lived *with* his house as much as he lived *in* it, for the house itself was a presence that demanded respect; indeed it demanded a degree of loving subservience. Now that he is no longer there, it must suffer from his absence, although Mr. Larrabee says that he understands that The Conservancy and the Kaufmann Foundation between them are now "doing a superb job maintaining it and making it accessible to a carefully controlled flow of visitors." He enjoyed it and humored it and tended it and was justly proud of it as the work of imagination and skill and defiance that

continued on page 36

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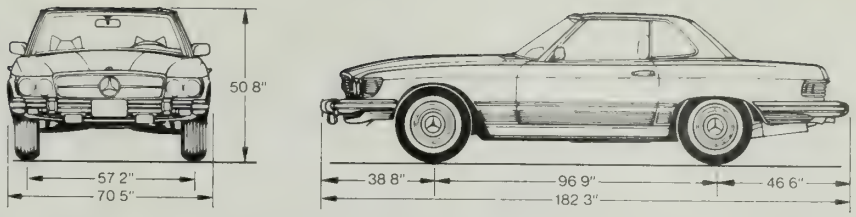
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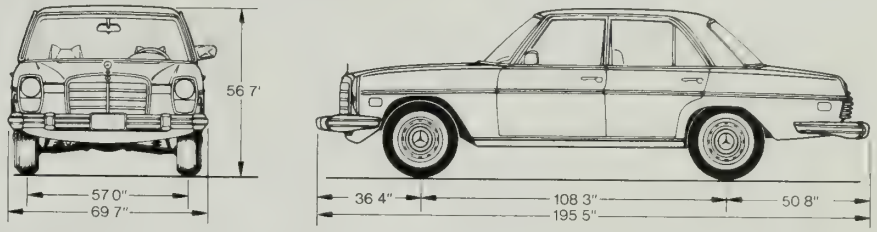
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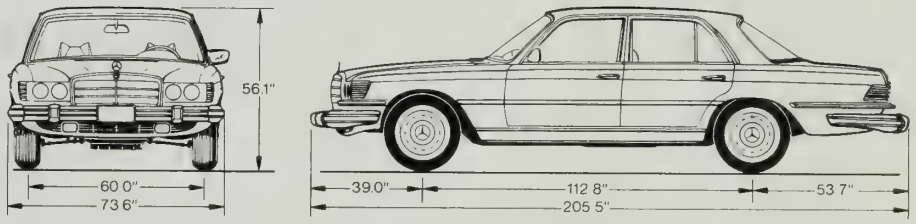
Individually, each offers you very specific advantages. But there is a host of uncommon things that are common to them all. Here are a few examples.



Mercedes-Benz luxury sports cars. Above, 2-seat 450SL. The 4-place 450SLC is 14 inches longer.



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Mercedes-Benz 450 Series. 450SE Sedan and 280S, above; 450SEL is four inches longer.

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300D (Sedan)	5 cyl. ohc (fuel injected)	183.4	108.3	195.5	3450
230 (Sedan)	4 cyl. ohc	140.8	108.3	195.5	3230
280 (Sedan)	6 cyl. dohc	167.6	108.3	195.5	3560
280C (Coupe)	6 cyl. dohc	167.6	108.3	195.5	3570
280S (Sedan)	6 cyl. dohc	167.6	112.8	205.5	3920
450SE (Sedan)	V-8 ohc (fuel injected)	275.8	112.8	205.5	4100
450SEL (Sedan)	V-8 ohc (fuel injected)	275.8	116.5	209.4	4140
450SL (Sports)	V-8 ohc (fuel injected)	275.8	96.9	182.3	3780
450SLC (Sports Coupe)	V-8 ohc (fuel injected)	275.8	111.0	196.4	3820

©Mercedes-Benz, 1975



RUSSELL LYNES OBSERVES

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it was—as a work of art. And, indeed, it still is.

Instead of starting from scratch the Larrabees took on a house that had suffered from distaste. It had been lived in by several families who bought or rented it because, I gather, no one else wanted it and because it was cheap for the amount of space it provided. They had done what they could to tame the house (one might almost say domesticate it) by painting it in what Mrs. Larrabee called *gelati* colors with chintz at the windows, and other devices for concealing Mr. Wright's presence. Mrs. Larrabee, who is an architect, told me that Wright once visited the house, looked about, and said to the then occupant, "You don't deserve to live in a Frank Lloyd

THEY HAD DONE
WHAT THEY COULD TO
TAME THE HOUSE.

Wright house." To which the occupant replied, "I don't know what sin I have committed to deserve such a fate."

Obviously the Larrabees *do* deserve to live in a Wright house, and they have had a lovely time making the house speak for itself again. The walls are now as spare as Wright meant them to be, the furniture, though blessedly not Wright's own design, speaks to the condition of the house in its comfortable simplicity. The curtains are gone from the windows which Wright designed with iridescent opalescent glass discreetly used to provide color without keeping out light.

Since Wright apparently was very nearly as little interested in providing space for books as for pictures, Mrs. Larrabee designed tall, freestanding revolving bookcases using Wright's uprights for the stair bannister as their basic pattern. Mr. Larrabee, until recently executive director of the New York State Council on the Arts, is a writer on many subjects and therefore, to put it mildly, bookish. The essential quality of the house is not in its details, though they are thoroughly Wrightian, but in the beautiful spaces which flow into other spaces. Here is the open plan by the man who gave it to the twentieth century which slowly took it to its bosom.

The Larrabees, as the Kaufmanns did at Falling Water, are "living in style," and just what that means depends on where you put the accent. "LIVING in style" implies that how one acts is the important thing and style means luxury. "Living IN STYLE" on the other hand, means living fashionably or keeping up with your particular breed of Joneses. But "living IN style" means surrounded, encompassed by style, not necessarily either fashionable or luxurious, but satisfying in ways that neither fashion nor luxury can be.

Note from the Editors: In characteristic fashion Mr. Lynes has shown his clairvoyance and grasp of trends past and present in the article above, since the January/February 1976 issue of *Architectural Digest* will feature a Frank Lloyd Wright house in the East with updated interiors by the prominent New York designer John Saladino.

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of eight books and was formerly managing editor of *Harper's* magazine.











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Kapalua

The Blossoming of the Japanese Print

By Howard L. Katzander

IN A TIME OF GLOOM, when the corners of people's mouths follow the descending lines on the economic charts, the "floating world" of the Japanese print maintains a triumphant buoyancy. Indeed, those who bought them a decade ago, either for their superb decorative value or to hoard them in folios and print boxes, have reason today to smile complacently while all around them weep. For in the three years since the stock market crested and plunged, Japanese print prices have climbed steadily upward on the world market.

People who fell in love with and collected Japanese prints tended to elicit an amused tolerance from more sophisticated collectors who regarded such prints as unimportant multiples that appeal to decorators with limited budgets for wall treatments. From 1945 until April of 1971 there was hardly a sale devoted to Japanese woodblock prints. Prices in the postwar era seldom rose above three figures. Indeed, many treasures changed hands in the late 1940s for prices under $500. Then, in April of 1971, the collection of Signor Paolino Gerli was dispersed at the Parke-Bernet Galleries in New York and a whole new picture emerged. Many of the prints in the Gerli collection brought prices ten times those realized for the same prints in the 1945 sale of the Garland Collection at Parke-Bernet. Perhaps the most sensational increase was for an Utamaro portrait bust of the courtesan Shiratsuru which brought $28 in 1945 and sold for $4,000 in 1971.

WORTH $37,000 IN 1972, THE PORTRAIT IS NOW VALUED AT $70,000.

A year later the sale of the collection of Hans Popper in New York brought another sensational increase—to a high of $37,000 for Utamaro's portrait of Ohisa, the Takashima-ya waitress. The high in the Gerli sale, then a record for a Japanese print, was $8,000. It brought $200 in 1952.

Now along comes a two-day sale of prints and other Japanese works of art, the prints coming from the collections of Edith Ehrman and Franklin Mott Gunther, the latter a former United States Ambassador to Japan and other countries. In the sale are a number of prints from the Popper collection.

The portrait of Ohisa, the Takashima-ya waitress, worth $37,000 in 1972, is now valued at $70,000. A number of other Popper Collection prints have increased by anywhere from twenty-five percent to two hundred and fifty percent.

The collection of Miss Ehrman, one of the founders of the Japan Society in New York, emphasized courtesans and actors of the Yoshiwara district of Edo, as Tokyo was then known, with a few fine Hiroshige landscapes. Singularly enough for a lady collector, it also included a liberal sprinkling of *shunga*, those highly explicit erotic prints which were turned out by all the great masters of the medium.

To look at a fine collection of Japanese prints makes it difficult to understand why they were held for so long in such contempt and why they are not even more avidly collected than is the case today. One reason may be that auction catalogs usually describe them in the classical Japanese terms that identify the size of the sheet and the technique used in reproduction. The language used in describing other Japanese works of art—arms and armor, lacquer, netsukes, inro, paintings and drawings—is even more esoteric.

The use of Japanese terminology may discourage some would-be collectors, and there is really no reason for this. In the case of prints most of the language refers to the size and format of a print, and there are really only a few that are worth memorizing. Here they are:

- *Aiban:* A vertical print approximately 9 inches wide by 13 inches high.
- *Chuban:* A horizontal print approximately 10 inches by 7½ inches.
- *Hosoban:* A longer horizontal print, approximately 12 inches by 6 inches.
- *Oban:* The most popular size, a horizontal print, 15 inches by 10 inches.
- *Hashira-e:* Pillar prints, which may be as little as 4 inches wide and as much as 28 inches high.
- *Surimono:* Prints that generally relate to the passing seasons, which were used as greeting cards.
- *Yoko-e:* The term for a horizontal print, used generally along with the size, as "Oban yoko-e," etc.

Catalogs of the major auction houses almost always give precise indications of the condition of a print, so it is comparatively safe to buy them by mailed or phoned bids.

As with so many other kinds of Oriental works of art, the originals have been reproduced time and again over the years. Often, prints were made from the original woodblocks years after the first edition. Sometimes these are carelessly printed, or some of the original color blocks have been omitted, at the cost of much of the subtlety of the first paintings. So it is important to buy Japanese prints from reliable dealers.

If you think buying Japanese prints is complicated, consider the case of an antique Japanese sword brought back from Japan by Colonel Francis R. Hoehl of Seattle as a prize of war. Recently he showed it to a Sotheby Parke Bernet expert and it was sold for $16,000. The catalog description was only slightly less impressive than the price it brought:

> Lot 174: Fine and Important Kamakura Tachi by Ayanokoji Sadatoshi in Shirasaya, 28 3/16 inches (71.6 cm.), *koshi-zori* with *chu-kissaki* and *bo-hi* along either *shinogi* extending from past the *yokote* to well into the *nakago; jihada* of *itame* with slight *masame; ko-choji suguha* of *ko-nie* and *nioi* with abundant *sunagashi* and *ashi;* just below and into the *shinogi-ji* abundant *choji-utsuri; kaen boshi; nakago* with four *mekugiana; Sadatoshi;* Meiji/Taisho *tachi* mounts; gilt double *habaki* pierced with Tokugawa *aoi-mon.*

And the good Colonel thought all he had was an old sword. □

Mr. Katzander is the editor of *International Art Market,* a monthly periodical reporting fine art and antiques auction prices. The subscription is $35 a year. Address: *Art Market,* 150 East 58th Street, New York, New York 10022.

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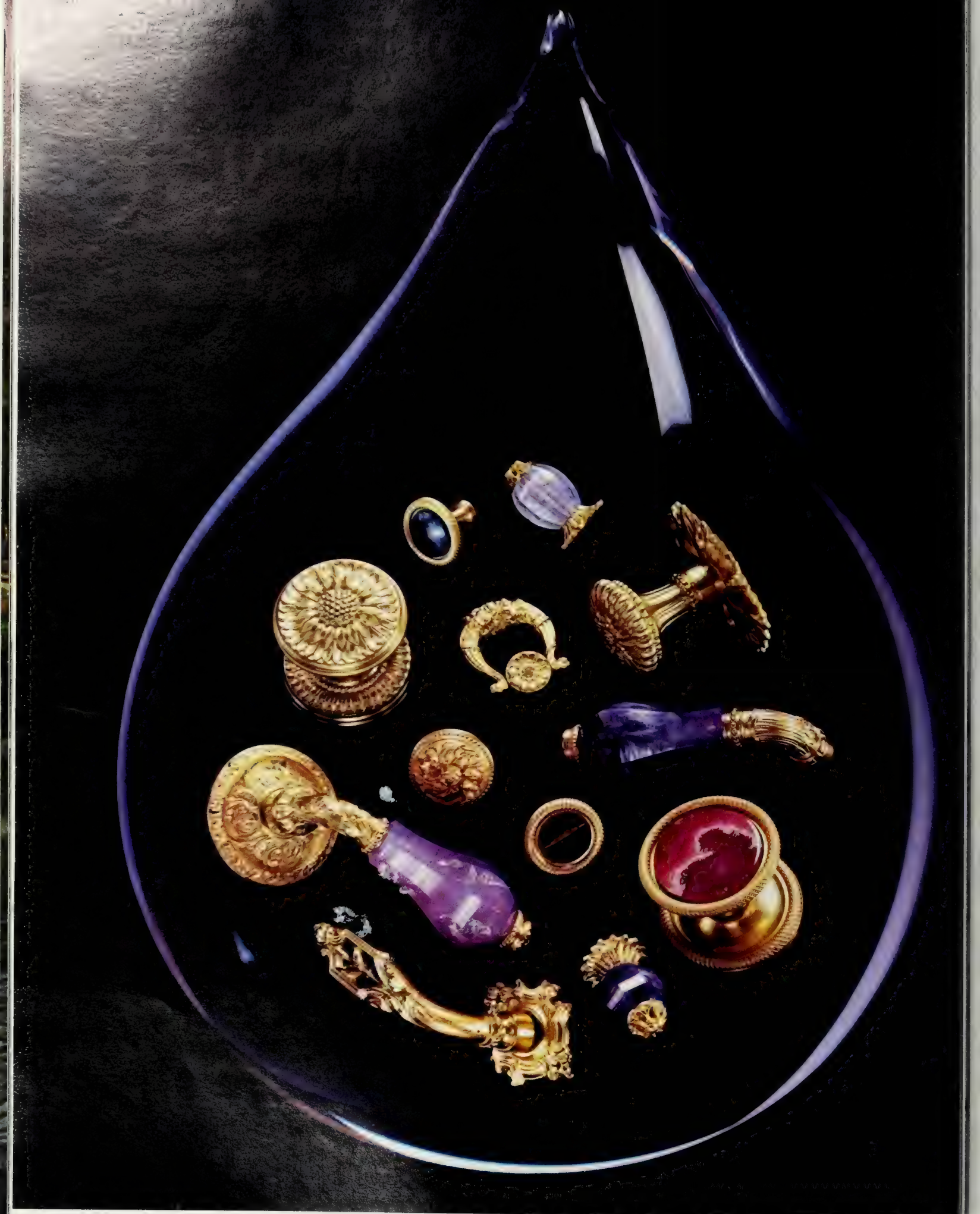
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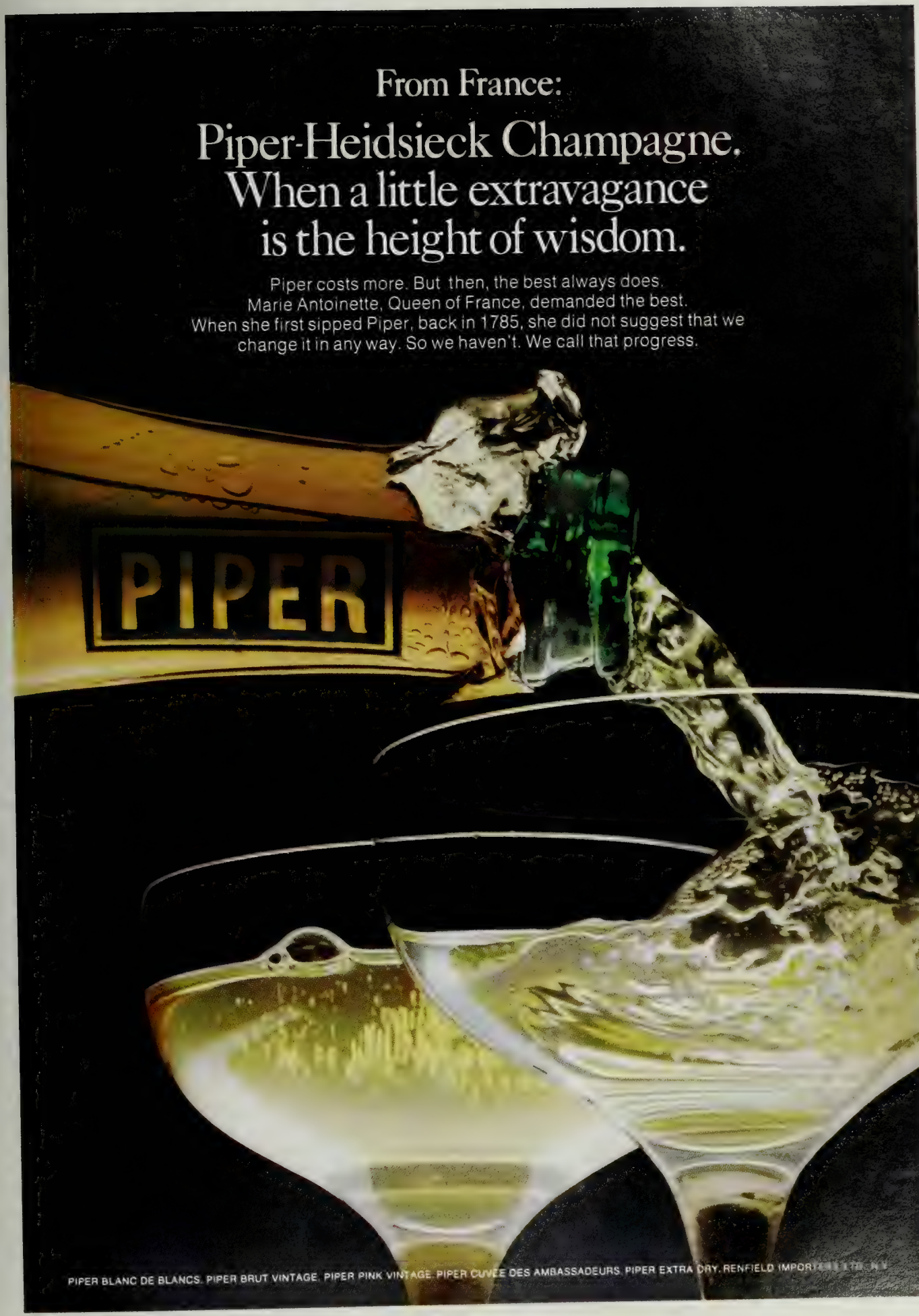
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Trends in Collecting European Furniture

By Marvin D. Schwartz

THE CROWDS AT THE NEW INSTALLATION of the Lesley and Emma Sheafer Collection of German and French decorative arts at the Metropolitan Museum in New York are an indication of how the appeal of elaborate decoration has grown in the past few years. Museum visitors are finding their way to galleries filled with elegant Rococo furniture, and those who collect furniture are buying the great eighteenth century, if their budgets are large, and the most flamboyant Victorian, if they are operating on a shoestring.

Purists may be horrified to see the late Victorian and the splendid Rococo of the eighteenth century lumped together. The aesthetic impulses which inspired each are most certainly not the same. Nonetheless, after several decades of an almost Puritanical abhorrence of rich decoration by most collectors, there is a delight for ornament displayed on just about every level. That universal love of functionalism evinced by collectors as well as designers, for decades, has given way to an admiration of rich surfaces that can be achieved through a variety of techniques and decorative approaches.

The Sheafer Collection is an ideal introduction to the new taste for the ornate, since it shows the fruits of astute connoisseurship by a couple who were not afraid of being out of the mainstream. Having begun collecting in the 1920s in the American field, they were attracted to the virtuoso craftsmanship that led them to French and German cabinetmaking. Their acquisitions are among the finest in both fields, and they understood the underlying difference between the two well enough to emphasize them in their choicest examples. The French examples are the more flamboyant in craftsmanship, and the German more extravagant in design. The Rococo style is complex in its inspiration, as classical motifs are combined with whimsical, naturalistic or Oriental elements. The variety of shapes which make up the entire range of furniture forms takes special skills to execute. The French work is made of the most delicate veneers, rich Oriental lacquer and ormolu that is equally rich. The German examples selected reflect less of the interest in combining skills and more of an exuberance for vital combinations of motifs.

The Sheafers were not really interested in the German work that exploited ormolu and the subtle veneers, so important in the best French furniture. The French examples, bearing the signatures of craftsmen who supplied a good part of the court furniture of their day, include several with outstanding lacquer and ormolu. Bernard Van Risen Burgh II is represented best by a commode with the richest leaf and scroll decoration in gilt bronze employed to frame and provide a setting for equally impressive lacquer. There is also a writing table with his mark which is surprisingly small, but lavish because of the exquisite floral marquetry set off by delicate ormolu. The pair of German corner cabinets painted black and gilt were inspired by Chinese lacquer, but the birds are in higher relief than on the lacquer. The colors on the cabinets are more limited, to make the contrast greater and the effect more flamboyant than that of its French counterpart.

The museum would not like to see the price tags or evaluations on its objects, because there is not always a one-to-one relationship between quality and price. The marketplace is ruled by supply and demand, and there are many moments when a great object can be bought for nothing because nobody wants absolutely perfect examples of a style. When the Sheafers started their collecting, the price of a French commode was under $20,000. Today, top quality commodes cost over $100,000. There are excellent examples available at $150,000 to $300,000. The finest German examples have been selling for much less than $100,000, but they are not easy to find. Italian Rococo examples seem to have been collected more extensively by Americans about fifty years ago, and these occasionally come on the market. For the richly carved and gilt example, which like the German ones are more apt to have added carving than ormolu, $50,000 to $100,000 is not a shocking price, but a price of $5,000 to $10,000 does not suggest that the piece is bad.

$50,000 TO $100,000 IS NOT A SHOCKING PRICE RANGE.

Those who are anxious to have lavish ornament at a price have found the simpler Rococo unsatisfying. They are discovering that compromises more to their taste can be found in some of the elegant reproductions of the nineteenth century, as well as the more innovative furniture made from the 1830s to the end of the century. Lavish reproductions of eighteenth-century court pieces have attracted the interest of a number of collectors. While these can look terrible to the connoisseur who admires the real thing, they are superbly made and they sell for the same price as the best provincial efforts.

Brompton Road in London, Boulevard St.-Germain in Paris and the streets with fine antique shops all over the United States are beginning to have windows where the middle-nineteenth-century furniture is on display. These are the rich eclectic designs that involve ambitious carving of high quality on forms characteristic of their time. Some appear influenced by Renaissance models, others are adaptations of seventeenth- or eighteenth-century forms, but all are the work of the craftsmen of the nineteenth century who used traditional methods for careful, serious efforts that have been scoffed at for close to a century. This is an area in which prices are low, but whether a low cost item is a bargain depends upon what will happen to its value and our taste, in time. A $300 chair may bring $200 if it goes out of style, but some $2,000 chairs of the 1950s are $60,000 chairs today.

While it is not easy to be at the absolute forefront investing in antiques, it would seem that the masterpiece of recognized value will become rare as time goes on, and, unless everybody rejects the old and demands only brand new objects, the possibilities of prices going up are strong, but the chances of being able to predict how to make a killing are slight. □


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In spite of recent upheavals, Portugal knows it needs the luxury-loving tourist. That's why the government has set aside large amounts of money to keep the best hotels open. In Lisbon, for example, travelers have no trouble finding accommodations at the *Ritz*, and they can read the stock market reports in the *International Herald Tribune* over morning coffee. The fact is that the government has given orders to maintain customary quality and service in the top hotels. The biggest problem, of course, is that the hotels are *too* empty—too much like mausoleums. Guests are inclined to feel lonely.

On the Algarve, at the *Vale do Lobo* complex of elegant villa condominiums, life at the private country club has changed very little. There are still the same British and American accents, and the doorman scrutinizes outsiders just as coldly as ever. Just fewer people around. Condominiums and villas in the Vale do Lobo complex are still for sale, and builders will fall all over you if you show any interest. The government claims it will guarantee your investment, but how good that guarantee is will be for you to decide.

Egypt

It may surprise you to learn that Egypt is having trouble finding accommodations for everyone who wants to visit. In spite of tensions in the Middle East, the country is now one of the world's leading travel destinations. In addition to the regular tourists, it's also getting a lot of wealthy Arabs on vacation from nearby oil-producing countries.

There is a $200,000,000 hotel-building project under way, with three American chains participating: Hilton, Sheraton and Marriott. The old *Mena House*—where Roosevelt, Churchill and others held meetings during World War II—has been taken over by the Oberoi chain and is being remodeled. There are cruise boats being built, and there are many health resorts, particularly popular with Scandinavians.

"We can't keep up," says Egyptian Under Secretary of Tourism Adel Taher. "Now we're limited by the number of hotel beds we have. We're hoping to double our capacity in the next three or four years."

Recently completed is the *New Cataract Hotel* at Aswan, next door to the old one which was built in 1902. There is a large swimming pool, and service is good.

Switzerland

Berne, the country's capital, is a charming city on a spectacular site overlooking the Aare River. It is full of arcades, boutiques, art galleries and theaters. Many buildings have Baroque or Gothic façades, and there is a general air of elegance and tradition in the city that has great appeal.

There are two hotels famous throughout the world: the *Bellevue Palace* and the *Schweizerhof*. Next door to the Swiss Parliament, the Bellevue Palace has an excellent view. It's a favorite place for visiting royalty to stay, and many official functions are held here. The staff is perfectly trained, and rooms are large and nicely furnished with antiques, not all genuine but all in good taste. The suites, particularly the corner ones, are lovely, and the east corner looks out over the Old Town. In fact, most rooms have a view, and many have a beautiful panorama of the Bernese Alps. There are magnificent flower arrangements in all public and private rooms, and in the summer the big terrace becomes a meeting place and rendezvous for everyone in Berne.

The *Schweizerhof*, next to the railroad station and without a view, lacks the magnificence of the Bellevue Palace, but in some ways it has more charm and originality. The owner, Mrs. Gauer, is a collector, and most of the antique furniture is genuine. All the rooms are furnished in different styles—from Louis XVI to country French. The food is outstanding, particularly in the famous Horseshoe Bar, the *Schultheissstube*. Next to it is the small *Simmentalstube*, often used for private parties, with wood paneling taken from a centuries-old farmhouse in the Bernese region of Simmental.

There are many other good restaurants in Berne and, next to the *Schultheissstube*, the most popular restaurant with the diplomatic set is *Mistral*, a rustic cellar with superb Provençal cuisine, much of it cooked over an open charcoal broiler. There are also many wine cellars and beer halls with a good deal of local color. In fact, nightlife is sometimes more lively than in Zurich. The *Mocambo* is one of the best nightclubs—with a show—in all of Switzerland.

Berne is filled, too, with museums. The Fine Arts Museum has the largest collection of Paul Klees in the world; the artist was a native son. The Kunsthalle has some of the most progressive exhibits in Europe, and the Historical Museum has many lovely period rooms. The Museum of Natural History has imaginative displays of animals, both Swiss and African, in their natural surroundings. In the Swiss Alpine Museum you will learn a great deal about the early history of mountain climbing and skiing, and there are fascinating models of the Swiss Alps. Housed in the same building is the Swiss Postal Museum, with one of the largest permanent stamp collections in the entire world.

Denmark

In spite of rising prices, there is a great deal of charm in Copenhagen, and there are many excellent hotels. The old, conservative *D'Angleterre* is still the top choice for discerning travelers. The *Royal Hotel*, too, gets high marks for comfort, convenience and location. The two-year-old *Scandinavia Hotel* is modern, with a good reputation, and the smaller *Hotel Kong Frederik* attracts a coterie of celebrities. The *Nyhavn 71 Hotel* is unusual. Now converted, it was once an old dockside warehouse. The restaurant is expensive—and superb. □

Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, which can be obtained on a subscription basis by writing to their offices at 20 North Wacker Drive, Chicago, Illinois 60606.



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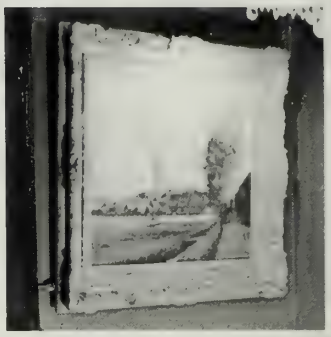
COLLECTOR'S CLOSE-UP

Focus for the connoisseur: a detailed description of notable antiques and art selected for your interest from interiors featured in this issue.


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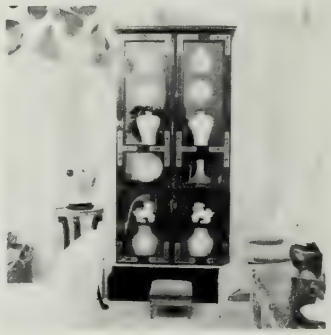

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1. Cowrie shells, feathers and hair—both human and animal—surround the large painted white face of this seven-foot-high wood figure from the upper Sepik River region of New Guinea. Below the straw-embellished neck, black shells cover a fully articulated body. At the back is a ledge where magical objects were placed. Such sculptures were used at trials, wherein witnesses would be compelled by the presence of magic to tell the truth. *See page 54.*

2. Today we use wooden chimneypieces like this eighteenth-century example for the same reasons they were originally intended: to soften finish and add period warmth to a room. A unit usually composed of two stiles and a shelf that bordered the fireplace opening, the chimneypiece was practically mass-produced in the late eighteenth and early nineteenth centuries. Ornaments such as garlands, urns, figures and beadings varied as styles changed. *See page 72.*

3. This seated figure is one of a cycle of works called *L'Hourloupe* that contemporary French sculptor/painter Jean Dubuffet began in 1962. Most monumental in this series to date is the *Four Trees* set in the plaza of New York's Chase Manhattan Bank headquarters. Of these painted sculptures Dubuffet has said: "They should be considered drawings which extend and expand in space. They are lines escaped from the flat sheet of their visual support." *See page 82.*

4. As was his custom with a major theme like *The Great Parade*, French painter Fernand Léger (1881–1955) made many preparatory drawings, watercolors and large oil sketches such as this one. In them he worked not only on the composition but also on his solution to a complete independence of color and line: dense and emphatic black lines wind their way rhythmically over bold color zones. *See page 83.*

5. This polished and gilded wood table is from the transitional Directoire period (1795–1804), one that flirted heavily with the return to late classical motifs, including the use of animal forms. The features of several animals contribute to the design of the legs. The naturalistically carved shape of each—including the hip, knee and foot of a beast—is referred to as a "hock leg." The heads of these imaginary animals act as capitals upon which rests the top of the table. Some features, such as the mane and the chest, are gilded. Gilding was less costly than the application of gilded bronze, and the process gave the impression of a softer surface. *See page 88.*

6. A signal station near Edam, Holland, a town famous for its cheese and colorful local costumes, is depicted in this landscape titled *Le Semaphore Edam* by Bernard Klene. Like many other late-nineteenth-century Dutch artists, Klene was strongly influenced by French Impressionist painting; this work and others by him show a distinct indebtedness to Camille Pissarro. Born in 1870, Klene was first a businessman, then an art student in Antwerp, Brussels and Munich. He settled in Paris in 1900 and became both an engraver and a versatile artist, painting figures and animals as well as landscapes. *See page 90.*

7 and 8. André-Charles Boulle (1642–1732) made table and doored cabinet shown here. Unlike many seventeenth-century furniture designers, Boulle was able to control all phases of the execution of his designs; therefore his work retained the assurance and individuality of his own bold hand. His sense of uncomplicated yet vigorous ornamentation can be seen in the incisive contrast of the black-lacquered surface inlaid with gilt metal. Boulle, the innovative cabinetmaker to Louis XIV, was noted for his applied and inlaid surface designs in copper, silver, and ivory. *See pages 112 and 113.*

continued on page 50



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In December: Architecture and decorative arts in Houston, Texas, and Chestertown, Maryland; the Christmas tree and candles in nineteenth-century America; silver made in Birmingham, England; paintings by Robert Loftin Newman.

In coming months: Historic preservation in San Juan, Puerto Rico; Living with antiques in the Bahamas; Oriental rugs in seventeenth- and eighteenth-century America; the restoration of Drayton Hall near Charleston, South Carolina; Gothic revival furniture at Bayou Bend in Houston, Texas.



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COLLECTOR'S CLOSE-UP

continued from page 48

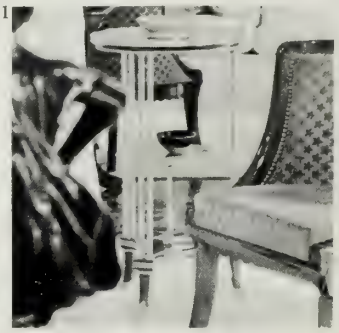
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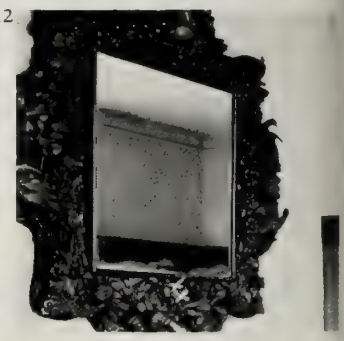
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9. The mature feminine form, here represented by the figure of a young girl, was the favorite and practically the only subject which interested French sculptor Aristide Maillol (1861–1944). Without arms, the piece resembles a fragment from classical antiquity, that period which greatly influenced Maillol. His sensuous figures, with their weighted volumes and smooth surfaces, are notable for their formal and emotional restraint. *See page 131.*

10. The firm of Jacob Frères, great eighteenth-century French furniture designers and manufacturers, used antique Roman or Etruscan models to arrive at the curved backs and saber legs of these "officer's chairs." Because of their sleek and highly styled form, they mix harmoniously here in a twentieth-century room setting. This particular mahogany pair was originally presented by Napoleon to the actress Mlle. Mars. *See pages 134 and 135.*

11. Small tables such as this one are sometimes referred to as gueridons, which were originally three-legged candle stands of varying styles and motifs. This one might well be attributed to the French artisan Adam Weisweiler (1750–1810), who worked for both Louis XVI and Napoleon. Its wood top is mounted on three sabot-footed double columns of richly edged gilt bronze. *See page 135.*

12. This wooden mirror frame was shaped and carved by the extraordinarily skilled Englishman Grinling Gibbons (1648–1721). Prime Minister Hugh Walpole said of master carver Gibbons that he was able to give to wood "the loose airy lightness of flowers." Gibbons also worked in stone, but those efforts were primarily for exterior ornamentation. His wood carving took naturalistic forms: fruit, flowers and, in this case, shells and lobsters. *See page 154.* □

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THE ELTON M. HYDER HOUSE in Fort Worth, Texas, is far from finished, and that's just the way the Hyders like it. They aren't interested in a house that seems "done," changeless or static. They are constantly acquiring new furnishings and art objects and rearranging them.

Elton and Martha Hyder are described by their interior designers, Loyd Taylor and Charles Paxton Gremillion, Jr. of Loyd–Paxton in Dallas, as inveterate shoppers and collectors.

"That's why the house constantly changes. It will never be what some people would call 'finished,' " says Mr. Gremillion. "Every two or three months things get moved around. Probably everything in the house has been in a different room at a different time."

They bought their four-story home near Rivercrest Country Club in 1962 and managed to live in it through nearly three years of renovation and remodeling. Convenient to the downtown business district, yet in one of the city's finest residential areas, the house sits on a bluff overlooking what early settlers referred to as Broad Valley.

Mrs. Hyder—tall, blonde and elegant—is chairwoman of the 1977 Van Cliburn Competition. Held every four years in Fort Worth, it is one of the major concert piano competitions in the United States, attracting musicians and celebrities from all over the world. And many of the social activities connected with the competition will center around the Hyder house. This is particularly appropriate, since Mrs. Hyder concludes that the house "is a passion with

INTERIOR DESIGN BY
LOYD R. TAYLOR AND
CHARLES PAXTON GREMILLION, JR.
PHOTOGRAPHY BY MAX ECKERT



The Collectors: Mr. and Mrs. Elton M. Hyder



all of us"—she and her husband have three children. Although the children are in their twenties, traveling or away at school, they still consider the house in Fort Worth the center of their lives.

Approximately sixty years old, the house had already been owned by three prominent Texas families before the Hyders bought it. With their designers the owners talk about why the house reflects their lives and interests.

MR. GREMILLION: Elton was really the first one who wanted to buy the house. He always said it had a kind of charisma.

MR. HYDER: I remember seeing the house as a boy, looking at the Rolls-Royces and Deusenbergs parked in front of it, and that was back in the bottom of the Depression. It's a wonderful old house, and it has many interesting stories.

MRS. HYDER: Elton was definitely the one who wanted it at first. The lot next door was vacant then, and that's what I wanted to buy. I thought it was the most beautiful lot in the world, and I wanted to build a house on it that was very Californian, without a formal living room. When I first saw our present house, it seemed dark and uninviting, but two months later Elton wanted to go back and look at it again.

OPPOSITE: An enigmatic New Guinea figure watches attentively from its post at the top of the Entrance Hall stairway. LEFT: Intriguing gold boxes cluster together on a draped tabletop in the Living Room. BELOW: An 18th-century Hungarian jeweled and embroidered silk fabric slipcovers the Living Room sofa from Loyd-Paxton. English japanned leather screen and Régence fauteuils reinforce eclecticism. Painting by Oskar Kokoschka.





MR. HYDER: And she loves it!

MRS. HYDER: At first we never envisioned doing as much to the house as we did. Everything just grew as we went along. When we bought the house, the exterior was English Tudor, and I thought we would make it more like an Italian villa with the help of my dear friend John Astin Perkins. While we were waiting to get some stonework done, I became fascinated with the house. I guess I'm a frustrated architect at heart. I quit doing everything else and found some workmen who could spend a lot of time on the project. We had workmen here for practically three solid years.

MR. GREMILLION: Along the way Martha's and Elton's ideas changed.

MRS. HYDER: Yes. I grew up with traditional English furniture, and I thought I would always have it in my own home. But after a while I decided I wanted something different. I wanted something very continental, an eclectic house, a mélange. We were in the process of looking around and making the change when we met the designers.

MR. HYDER: They've worked with us for about twelve years now, and they've made fantastic contributions, not only in the things they found for us, but also with their ideas. I think they are the

"Mr. Hyder is just as passionate as his wife about beautiful things and just as interested in shopping for them."

OPPOSITE: Highlighting the gleaming formal Dining Room is a French wrought iron chandelier and a carved and gilded Venetian mirror, both 18th-century; George III carved mahogany chairs and antique Cambodian silvered copper deer are from Loyd-Paxton. BELOW: Light through luxuriant foliage bathes the Sun Room. Antique Oushak rugs cover custom Mexican tiles.







most talented young men in America.

MR. TAYLOR: We helped the Hyders find things, we bought things together, we arranged things they brought back from their travels. We've just had a wonderful and warm personal relationship.

MR. GREMILLION: Martha and Elton are exciting people to work with, because they have the kind of eyes that constantly want to be delighted with something lovely. With some couples, it's the wife who does all the planning and decorating, but not with the Hyders. Elton is just as passionate about beautiful things and just as interested in shopping for them as Martha is.

MR. TAYLOR: They don't collect things simply to put them away. Whether its Georgian silver, antique guns, Russian bronzes or old royal documents, they want their collections out where they can enjoy them. They don't buy with the idea of decorating a house. They buy things because they like them and then decide where to use them.

MRS. HYDER: I never buy anything with a particular place in mind. I have a red-lacquered secretary in the dining room, but I certainly didn't set out to look for a secretary to put in the dining room. And Elton and I don't buy from an investment standpoint. We buy things because they are beautiful and interesting, not because we think their value might increase. Actually, I think the décor and furnishings of a house don't matter nearly so much as its warmth. The most important thing when you walk into a house is that it should look friendly and hospitable.

MR. GREMILLION: One reason the house has so much warmth is the color scheme —yellows, greens, oranges. Everything else about the house changes, but the color scheme is probably the one thing that will never be changed.

MRS. HYDER: That's right. These are really my colors. And the nice thing about the way we have done it is that there's only one room in the house that will ever need repainting. I decided I wanted an Old World look in the paneling and woodwork. I couldn't find a painter who could do what I wanted so I enlisted the aid and support of Bob Rogers, a friend who was an antiques dealer. He had moved to Santa Fe, but he came back to Fort Worth for two weeks at a time, over a period of two years, until he had painted and glazed everything except one bedroom in the old European style. For years we collected architectural elements for the house. We bought things wherever we went and brought them back to store until we could use them. All the hardware in the house are antique pieces we collected. We gathered up pretty pieces of paneling because we knew we'd find a place for them later on. And Loyd–Paxton had all the iron furniture we use on the portico made from fragments of eighteenth-century iron that we found.

MR. GREMILLION: There are still things that Martha and Elton want to do to the house. Who knows what will be different several months from now?

MRS. HYDER: A house has to show the personalities of the people who live there. I think the worst thing is a house that looks like it was "done."

MR. GREMILLION: We see homes that look like the owners were afraid to move an ashtray after the designer left.

MR. TAYLOR: And we've seen lots of houses and apartments that looked more like museums. There were no books, no magazines around, no indication that anyone actually lived there.

MR. GREMILLION: That certainly isn't the case here. The house may be enormous, but it's all lived in. It will never stop changing. It's a living, breathing house.

MR. HYDER: I think the nicest compliment we ever had about the house came from a young artist. He said, "There are so many beautiful things here that living inside this house must be like living within a painting." □

OPPOSITE: Shelves in the warmly paneled Library hold artifacts and books collected during the owners' extensive travels. A carved and gilded George III bench stands near an 18th-century Russian marble-topped table. The large wall carving is one of a pair of Bavarian hunting lodge ornaments. ABOVE: Richly composed Hall arrangement includes a Régence carved walnut commode flanked by two appealing Louis XVI children's chairs and a sylvan tapestry, all 18th-century French. The carved wood candlesticks are Italian.

A Weekend Retreat on the Emilian Plain

Gae Aulenti Clarifies the Traditional Italian Farmhouse

ARCHITECTURE AND INTERIOR DESIGN BY GAE AULENTI PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

WHAT WITH THE SOCIAL UPHEAVAL and revolutionary ferment bubbling through Italy over the last decade, it is only fitting that the breakthrough in contemporary Italian architecture and design should be represented by a woman: Gae Aulenti. But the fact that she is the first woman with a name of international resonance in Italy's long and spectacular architectural history is only a footnote. Her work cuts much more deeply than that.

She is an artist keenly concerned about the way people live in relation to the space and objects that surround them. What counts is the method of building within an increasingly complex and problematic environment.

"Architecture is concrete space," as she says, and it is a Gae Aulenti credo.

And the quality of space, in the positive sense, makes for refreshment and renewal. Space corrupted and abused—a misplacement of objects, the merely functional, the desire to use but "not to see"—pushes us to the brink of anxiety and psychosis. Like the silences of composer John Cage, the interstices of objects and the fluid volume of the container carry a vital significance.

Along with many contemporary Italian architects, Gae Aulenti designs all the furniture and objects for her buildings, down to the ashtrays—all of them plain, essential and elegant. It would never occur to her to "decorate." Even color is rigorously determined by the materials. But the placement of objects in their "containers" transmits the same sort of enlightening communication as a Louise Nevelson sculpture. Objects, rooms and building are part of a single unifying concept uncompromisingly determined by site and environment. Her own summer place on the sheer Amalfi coast, for example, is not a villa but rather a cave in the cliff, closed off with enormous and glistening sheets of glass. And very comfortable at that.

BELOW: Weekend villa sits squarely on the flat Emilian plain. A colonnade of whitewashed Austrian fir trunks lines the symmetrical brick and glass façade. OPPOSITE: Light pours into the vast Living Room through huge glass screens divided into small square panels. Strutted and strapped fir trunks and beams, exposed brick and concrete structure the essential design.



It is interesting to see exactly how Gae Aulenti approaches the design of a villa on the flat Emilian plain outside Parma—a region renowned for quiet good living, famous cheeses, hams and salamis and darkly foaming Lambrusco wine. Her client, a Milanese lawyer, wanted a simple weekend cottage. She has given him a series of cubes.

The exterior is deceptively plain. A tall and abruptly sloping roof sits low on a façade of brick corners and a glass screen entrance. A spare colonnade of whitewashed tree trunks (Austrian fir) lines both front and back interior walls.

The outside pours into the house through huge areas of light. A perimeter of cement enters down the sides of the vast living room, cushioned for seats or available for shelves, and past the rear screen, to embrace the patio. There is a similar inward/outward flow of brick pavement beginning at the pool area out front, then sweeping up to the façade where it becomes flooring for the living room. There is something overpowering about this almost hymeneal celebration of brick and cement.

There is not much time to reflect, before the violent vertical thrust of the magnificent peristyle of whitened fir trunks hits with a shock of discovery. The trunk pillars branch overhead in an intricate pattern of roof beams against the pink undertiling; then the





2



3





...the first woman with a name of international resonance in Italy's architectural history.

massive king post plunges downward to pinpoint the center of the house.

"I have been careful to use only the materials and methods of the farmhouses in the region," says Gae Aulenti. "They all have structures like this. It's just that you don't see them. What I have done is to remove the ceiling and walls to show the frame. You won't find stone around Parma, so I haven't used it. Houses around here are made of bricks and cement and plastered over. I have simply removed the plaster."

It sounds matter-of-fact, but the eye remains enchanted. The upward movement of the room is accentuated by a feature which is almost a leitmotiv in her designs. Behind the lateral paired columns, four huge white cement blocks, two on each side, intrude into the room. And almost crushed between each pair, the bands of concrete rise in steps. Functionally the tops provide space for books or objects, but aesthetically they offer a completely different viewpoint. From here, the white rafters and struts against the pink tiles unfurl before the vision like a heraldic rose. But there is more to it than that. For Gae Aulenti, the steps leading to an undefined area carry the same implication as the steps of pyramids, be they Aztec or Cambodian. It is an element she stressed in her stunning living-unit features at the Italian exhibition of New Domestic Landscape at the Metropolitan Museum in New York in 1972.

All of her furniture is plain and very comfortable. She is inclined to skip easy chairs in favor of the chaise longue. You would expect somebody as active as Gae Aulenti to take a serious view of relaxation, and provide for it.

The kitchen is concisely reduced to a large concrete frame, patinated by steam hammering, standing with its back to the living room and containing literally everything—including the kitchen sink. In front stands a long bleached-ash kitchen table supported by two sets of cutlery drawers, while the space beneath is fitted with two pullout benches in the same wood. The whole thing can easily be moved a few yards outside onto the patio.

Three of the brick corner squares of the house are bedrooms. Here the flooring is wall-to-wall carpeting with the same color as the brick. Severe for bedrooms, perhaps, but there is really no need for decoration.

If the kitchen table suggests a movable feast, nothing could be more solidly fixed than the dining alcove which forms the fourth corner square. You enter through pillared spaces in the brick wall, the gaps reflecting the same dimensions as the trunk pillars. Here the insistent band of concrete enters to provide cushioned seats entirely surrounding the monolithic slab in the center which serves both as fireplace and dining table, with a steel flue of almost expressionistic proportions.

"The country people love to eat around the fire," says Gae Aulenti.

And in spite of its stringency, her version has a rustic informality—a snug corner for raw winter evenings, where the central fire makes sure everyone keeps warm. Domesticity can be programmed into a unifying design.

It is an uncompromising house, this weekend villa by Gae Aulenti—a rigorous interpretation of a concept for living handled with originality and an astonishing mastery of materials. But for all that, it remains an Italian building, its colonnade and peristyle proclaiming it a remote but legitimate descendant of the Roman country villa. There is every chance that it will be regarded as one of the most fascinating examples of Italian architecture of the 1970s. □

1. A concrete slab serves as both table and fireplace in the brick-walled Dining Alcove; cushions along a band of cement provide the seating. 2. Freestanding concrete frame contains Kitchen appliances. 3. Entrance to the dining alcove is through pillared openings in the brick enclosure at one end of the Living Room. Single concrete form houses the kitchen; double blocks frame shelflike steps to a new perspective. 4. Carpeting differentiates the Master Bedroom, but an unrelenting simplicity remains. It is Gae Aulenti's hallmark.

The Iranian Ambassador's Public and Private Worlds

A Magnificent Blend of East and West in Washington, D.C.

INTERIOR DESIGN BY MICHAEL SZELL PHOTOGRAPHY BY DAY WALTERS



PERSIAN RUGS decorate great lives and events past and present. Plato mused philosophical thoughts among his collection; Alexander the Great commemorated the conquest of Persia by sending his mother a plundered purple rug adorned with birds and flowers. The Shah Abbas welcomed his guests by carpeting the highway from the city gates to his palace at Isfahan.

Today, Ardeshir Zahedi, Iranian Ambassador to the United States, has laid them throughout his embassy to soften the tread of distinguished guests. The ambassador is well known for his lavish parties, and among frequent guests enjoying caviar and other delicacies at the embassy are President and Mrs. Ford, the Nelson Rockefellers and the Henry Kissingers. Often, famous dancers such as Dame Margot Fonteyn and Nureyev are on hand. And surely the most special visitors are the Shah and Shahbanou of Iran. In this rare



Washington setting, a setting like no other, East meets West with grace.

The two cultures meet as well in the ambassador's residence adjacent. The residence itself had been a Georgian house characteristic of the capital, but when Ambassador Zahedi returned to Washington for a second tour of duty, he wanted something completely different. He commissioned Michael Szell of London to convert the Persian Room of the embassy and his own residence into reflections of Iranian culture.

Well-known in England as a fabric designer, Michael Szell had already bedecked palaces, mansions and tents from Tehran to Persepolis with his

...a taste for ornamentation that is particularly Persian.

OPPOSITE: The Main Reception Room of the residence proudly features a monumental Mashad rug. An ormolu-trimmed commode and the clock resting on it are both French Second Empire. ABOVE: The residence's Sitting Room exemplifies the custom coordination of patterns and colors inspired by the rugs.

...a world of carpets and pillows and mirrors, of dulcimer music and caviar.



flowered designs. He was familiar enough with Iranian décor, but the Washington embassy offered a rare challenge. Along with those in London and Paris it is one of the most important Iranian embassies in the world.

Mr. Szell's involvement with the Washington project was total. He arranged for everything—right down to table settings and guest towels, all with the approval and cooperation of Ambassador Zahedi. Mr. Szell produced fabric and wallpaper designs to enhance and complement—never to overpower—the scrolls, cartouches and arabesques characteristic of the embassy.

In addition, he preserved the integrity of the dazzling collection of Persian rugs already in the embassy. The contemporary ones are of the finest quality, and the antiques are all treasures: Kerman, Isfahan, Tabriz, Qum and—the pièce de résistance—a mammoth Mashad. The Mashad, now in the main salon of the ambassador's residence, was originally commissioned by the Reza Shah Pahlavi and once graced the floors of the Gulistan Palace in Tehran. Its rare saffron and cinnamon flowerets, blooming on an amethyst field, can only be described in superlatives.

"It is absolutely sensational," says Mr. Szell. "Its size, coloring and proportions are unique. The rug *is* the room. And although the furniture itself is excellent Regency, it is unimportant when compared to the rug."

Often, when the Shah of Iran is visiting, the main salon in the ambassador's residence is used for receptions on a smaller scale than those held in the Persian Room of the embassy, for example. Rooms like the ambassador's study and bedroom, while elaborate, are not intimidating. But the décor created by Michael Szell and Ambassador Zahedi is far from subdued.

Both of them share a taste for ornamentation and vivid color that is particularly Persian. Unlike Ambassador Zahedi's Persian point of view, Michael Szell's was acquired. Over the years he

LEFT: An exuberant floral print silk wallpaper and matching fabric from Brunschwig & Fils distinguishes the conversation area of the Guest Bedroom. OPPOSITE ABOVE: Traditionally painted and embossed Iranian candles supply the primary light source in the residence Dining Room. Fine English Hepplewhite furniture and vitrines displaying antique Persian silver objects advance the smooth blend of West and East. OPPOSITE BELOW: Yet another rare Persian rug anchors the relatively informal and personalized residence Library.

has worked for Iranians and learned to blend two cultures with success.

"My idea," he explains, "is to combine the best of the Persian heritage, the finest of European traditions and the most modern techniques."

The result, seen most effectively in his work on the Iranian Embassy and Ambassador Zahedi's residence, is an almost perfect eclectic mix of East and West. Thus, at formal dinners in the embassy, there will be seventeenth-century silver doves and candles incised with Persian designs, along with brass ewers, and blue and white Sefavid ware. In various niches of the Persian Room are antique lacquered writing boxes and ancient loving cups in glittering vitrines. Persian antiques are mixed with European furniture and modern fabrics.

There were a number of problems involved because of the designer's having to coordinate his work between London and Washington. But Mr. Szell has always made a point of using the best available local craftsmen on any of his far-flung projects. So it was, at the Iranian Embassy in Washington.

The importation of a mirror artisan from Iran was necessary for the redecoration of the Persian Room in the embassy. The Iranian artisan succeeded in transforming the cavernous space of the Persian Room into a gleaming pleasure dome. His skills represent hundreds of years of Persian tradition, knowledge passed from father to son, generation after generation. The high art of tile and mirror work began with the Moghuls and was brought to perfection in Isfahan during the eighteenth century. The city is to such work what Sèvres is to porcelain.

Piece by piece, tessera by tessera, the Iranian craftsman encrusted the enormous Persian Room ceiling in the embassy with a kaleidoscope of mirrored mosaic. Glassy medallions, tendrils, disks and ovals cascade thirty feet down the walls, stopping at the baseboard.

"An extraordinary effect," says the designer, with pride. "And it is most extraordinary at night when the great room is lighted with candles, filled with bright cushions and many guests—all mirrored in thousands of reflections."

The lavish style of the Iranian Embassy is not easily duplicated in Washington. Perhaps the equivalent could only be found in the palaces of Isfahan and Tehran. True enough, there are many elegant embassies in Washing-





[illegible] on Sèvres dinner plates at the French Embassy and drinks from Val Saint Lambert crystal at the Belgian Embassy—but few can equal the receptions given by Ambassador Zahedi.

He insists on the best wine, the best cuisine and the most generous hospitality. With the necessary style and resources, Ambassador Zahedi himself attends to the smallest detail of his many social and political functions. His gestures are on the grand scale: he sends gifts of orchids and roses and Iranian caviar. He has personally designed silver soup cauldrons and ordered china with involved Persian arabesques.

At embassy dinners, tables are garlanded with lovely flowers: purple and white orchids, lilies of the valley or clusters of gardenias. Unique touches are always apparent. At a recent party, for example, guests were given cards illustrated with the porcelain centerpieces of the tables at which they were to be seated. On other occasions small banners illustrating the various cities of Iran were used as cues for seating.

The ambassador works quite as diligently at giving parties as he does attending to paperwork in his embassy office. Frequently, surprising his army of white-gloved waiters, he serves guests himself. He will pass silver bowls of fruit or pour Dom Pérignon into a crystal glass with a flash of his sapphire cuff links. Indeed, on more informal occasions, he has been known to put on a chef's hat and make omelets.

Even on Sundays, relaxing at the edge of the swimming pool, he passes around bowls of golden caviar, taken from sturgeon that were swimming in the Caspian Sea two days earlier.

In the embassy and in the residence, in his private and his public world of carpets and pillows and mirrors, of dulcimer music and caviar, Ambassador Zahedi is surely, as Michael Szell describes him, "a grand seigneur." Above all, he is interested in his own country; he promotes Iran tirelessly, and his efforts have been most effective. Against a background of Persian exuberance and vitality he has made an art of cultivating friends for Iran.

With its walls and furnishings covered in brilliant brocade, with velvets the color of lapis lazuli and soft rose, the Iranian Embassy is not unlike some vision of paradise— "where they shall delight themselves lying on green cushions and beautiful carpets." □

Embassy visitors gasp with wonder upon entering the Persian Room, a veritable kaleidoscope of tiny mosaic mirrors and painted plasterwork executed in the traditional manner by Iranian craftsmen. Evenly distributed light beams cause the dome to glitter enchantingly, also illuminating priceless wall-hung silk carpets and a colorful fresco that is an enlargement of a Persian miniature. Low banquettes and cushions covered in folk-art fabrics promote the exotic flavor.





Thoroughbred Farm in Virginia

Country House Life Designed for America



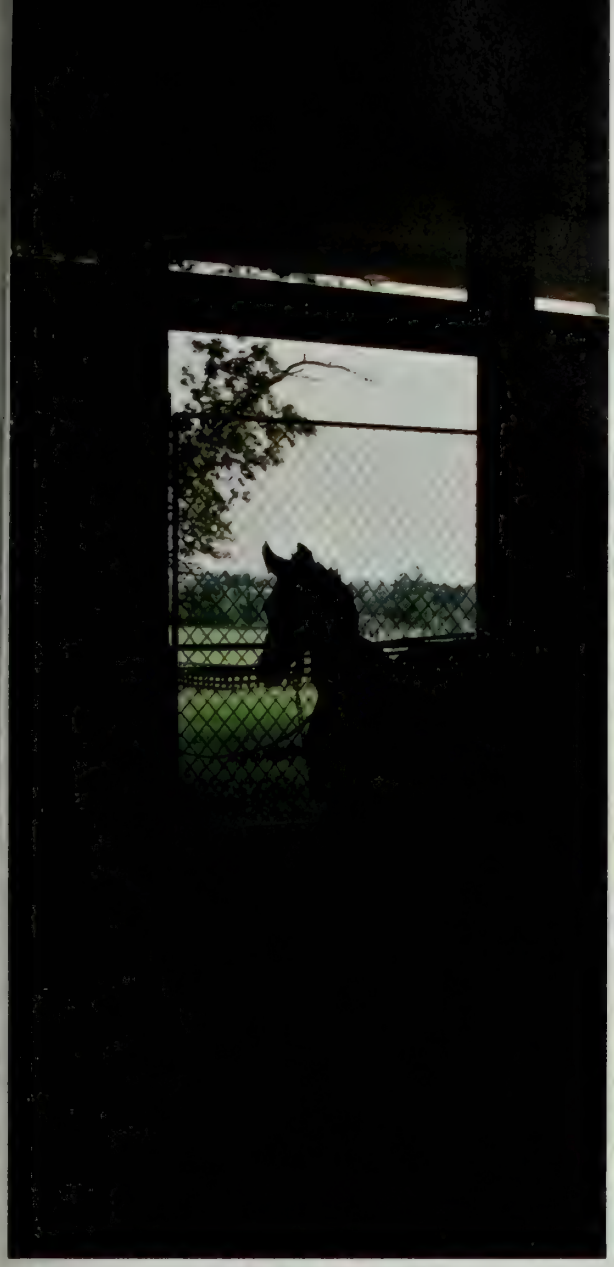
THERE IS A CERTAIN KIND OF OWNER familiar to all designers: a couple involved in busy productive lives, preoccupied with interests that are not overwhelmingly visual, and with essentially conservative tastes. While willing to spend large sums, they insist on absolute discretion.

It is a genre of house owner perhaps even more prevalent in the British Isles, where life in the country has traditionally been centered around sporting events. Entire evenings, in many rural seats, are apt to be devoted to brisk discussions of canine or equine pedigrees. Luckily, when this way of life was imported into the Americas, the English predilection for drafts, inadequate lighting and sundry other forms of physical discomfort was left on the other side of the Atlantic.

So even before Michael La Rocca was approached by the owners of a most handsome colonial house deep in the rolling Virginia countryside, one thing was understood: the interiors were to reflect English, Irish and American precedents in country-house living. Rooms were to be comfortable, stylish—but unostentatious. Fortunately Mr. La Rocca is a designer with a particular talent for taking the essentials of a period and infusing them with new life by the thoughtful application of a twentieth-century attitude toward color and tradition. An additional factor was

ABOVE: Surrounded by the verdant Virginia landscape is this American Colonial stone residence, the center section of which dates from the 18th century. OPPOSITE ABOVE: Sleek thoroughbreds, stables and pastures amid the rolling hills characterize the busy environment of a thriving stud farm. OPPOSITE BELOW: Fencing which unifies the farm passes alongside a building used for offices; just beyond are the tennis courts and pool.

INTERIOR DESIGN BY MICHAEL LA ROCCA OF EASTON & LA ROCCA
PHOTOGRAPHY BY RICHARD CHAMPION








DAVID
ADLER



the fact that the house was at the center of a thriving stud farm, surrounded by stables, pastures and all the paraphernalia of a horse-oriented way of life. Practicality was the order of the day.

"Thank goodness I happen to like horses," says Michael La Rocca with a grin. "The house itself is really quite fine. It's pre-Revolutionary, and the center portion dates from the 1780s. Naturally, it expanded over the years and acquired wings dating from both the nineteenth and twentieth centuries. When I first saw it, it was a warren of dark rooms behind the façade."

It was necessary to bring about a union of past and present, while still keeping within a familiar framework. The bamboo furniture used in several rooms is not particularly traditional in form. But the *use* of bamboo in interior design dates back to the eighteenth-century craze for Chinoiserie, so a reference is set up. That is one of the more satisfying aspects of being a designer, Mr. La Rocca suggests: the little intellectual games that can be played with time and style. Another kind of dualism is to be found in the way he handled the lighting. The actual forms are very traditional, ranging from lanterns to chandeliers, but their positioning is extremely functional.

The clients themselves, in opting for a fairly rigorous and correct interpretation of the eighteenth century—at least

The house is at the center of a thriving stud farm, surrounded by stables and pastures.

OPPOSITE: Renovation of the hospitable Living Room included restoring the beams, adding bookcases and replacing the mantel with an 18th-century example from Philadelphia. Chippendale chairs rest on a Patterson, Flynn and Martin wool rug; colorful chintz is by Clarence House. ABOVE: The Red Library, formerly a garage, is now a "winter room" conducive to research as well as relaxation.



"This house is one of the most strictly classical I've done," says the designer.

on the surface—had to establish a close relationship with the designer.

"They are a very practical, down-to-earth couple," says Mr. La Rocca. "There are children and dogs in the family, so I had all the walls polyurethaned, and made sure there were no fragile fabrics. Surfaces were kept as free as possible, and there aren't many precious knickknacks that could find themselves in a free-fall situation!"

To look beyond the deceptive delicacy of the rooms is to see the crisp, tough interpretation. There is nothing historically inaccurate about that either. The nineteenth century constantly reinvented the eighteenth. By the time the Edwardians got their hands on things, the age had become pastel-tinted. In fact, the period was very robust, very self-confident.

"This house is one of the most strictly classical I've ever done," says Michael La Rocca, "and, of course, it was a most tremendous challenge. The difference between the traditional and what you might call the post-modern school lies in the handling of space. Before the 1930s, interior design was essentially the filling of rooms with furniture. Today we've all learned to consider the void as the place where it's at."

The more metropolitan work that Michael La Rocca has done with David Easton bespeaks a suave city life, very different from the more placid Virginia

ABOVE: The glassed-in Porch faces a natural panorama, complemented by a gay Greeff fabric and airy wicker furniture from Deutsch. OPPOSITE ABOVE: Racing paintings in the cozy Master Sitting Room are 19th-century English; curtain fabric is by Brunschwig & Fils. OPPOSITE BELOW: Vivid colors, a bold Portuguese rug and Brunschwig & Fils strawberry-strewn curtains refresh the Dining Room.



"...the past
becomes
a matter
of mood."







creation, but Mr. La Rocca was very content to hear his clients' business partner exclaim: "Why it looks as if you've lived here twenty years!" It was something he would probably have been less pleased to hear, had it been directed at one of their urban projects.

"I think I've achieved what I set out to do," says the designer. "It's sometimes very difficult to avoid a pat look, and sometimes there's something to be said for slickness in the city. It's clean, bright and very easy to maintain! Seriously though, we find that even our most conservative clients' eyes tend to light up nowadays when we mention paring down. The world is moving toward relaxed and open design. Stiff rooms that look like museums are no longer really appropriate."

What the house ultimately adds up to is a series of lighthearted variations on a theme. The theme is livability, with an underlying motif of elegance and good sense. And to provide the slight note of dissonance, there are odd notes of surprise—the naive quilt of unknown provenance in the master bedroom, the hand-painted kitchen with its rural air.

As the designer puts it: "Even the past becomes a matter of mood. It's done through a whole series of devices, through forms and objects, furniture and fabrics, and with the constant element of wonder and discovery." □

The theme is livability, with an underlying motif of elegance and good sense.

OPPOSITE: The sunny Master Bedroom manifests the flavor of both English and American antique furnishings and accessories. The chest and tables are English, the spirited quilt is 19th-century American. Handwoven rug is from Patterson, Flynn and Martin; coordinating curtain fabric is by Clarence House. ABOVE: A telephoto lens from the main house brings into focus the recently completed broodmare barn; two Secretariat foals were in residence.

ART

Honorable Chinese Ancestral Portraits

BY JAMES NORMILE

CHINESE ANCESTRAL PORTRAITS have a charm curiously all out of proportion to their importance as art. Art critics and the Chinese agree on this. Most Westerners find these portraits interesting, decorative and endowed with all the fascination of the exotic Orient. To understand them at all, much less appreciate them, requires at least some sympathy for the nature of an immense complexity of ideas and feelings upon which all Chinese painting is based.

Governed by distinctive ideas, Chinese painting has, to us, the challenge of a puzzle, largely because it springs from a civilization vastly different from our own. Westerners would betray their own intelligence, their tradition of inquisitiveness which is their mark of material and scientific progress (and often foolishness), were they unable or unwilling to try to unscramble the Chinese aesthetic code, so ancient and of such magnitude, so pervasive and overpowering that it cannot be safely ignored. It is expected that the Western mind, though burdened by certain self-glorious advantages and self-made virtues, has enough mental vigor to accommodate an appreciation of art forms not of its own making. Despite good intentions, many Westerners, even the most sensitive and astute, often regard Chinese painting as alien, a bit esoteric, decorative and hence charming, almost amusing.

This is not surprising. After all, Chinese painting has for millennia used a technique—writing/painting, brush and ink—which is entirely alien to Western methods of representation, and with different results. Nor is the Western world to be faulted that it was still in cultural diapers when the Chinese were already an extraordinarily ancient and stubbornly persistent culture that long ago had plumbed certain depths of the human mind and spirit that the Western world has still to discover.

An anomaly, Chinese ancestral portraits do not hold a comfortable place in Chinese art, nor do they enjoy any special aesthetic value for the Chinese, because their obvious purpose is not one of art. Western critics almost unanimously choose to ignore them or, if they mention them at all, foam a bit at the mouth. Arthur Waley, certainly a respected old China hand in arts and literature, says: "Large numbers of eighteenth-century and early nineteenth-century funeral portraits have found their way to Europe. They are, artistically speaking, some of the most repulsive paintings in existence." Raphael Petrucci, distinguished critic of







LEFT AND CENTER: Cloaked in official vermilion robes, a Mandarin scholar and his wife. Ink and color on silk; 32½ x 53" and 32 x 59¾" respectively; Ming Dynasty. Courtesy, Ralph M. Chait Galleries, Inc., New York. RIGHT: A lady of importance. Painting on silk; 32 x 54"; Ming Dynasty. Courtesy, Dennis and Leen, Inc., Los Angeles. OPPOSITE: Three generations of a Manchu family. Polychrome on silk; 74 x 47"; 17th century. Courtesy, Frank Caro Gallery, New York.













Chinese painting, has not much kinder words to extend to ancestral portraits. He regards them as a symptom of decay and puts them lowest on the aesthetic scale. He says: "Later periods were responsible for these ancestral portraits which are almost always attributable to ordinary artisans." And with more disdain he states: "These paintings were the first to leave China . . . There is no reason to analyze them."

These are harsh words and difficult to understand, coming as they do, from eminent critics. We admit that their critique is from a plateau of understanding and appreciation far higher than the ordinary. Nevertheless, collectors and ordinary critics take unashamed pleasure in Chinese ancestral portraits, at least the better ones, although, being unordained, they may not be so well armed to defend their enthusiasm and enjoyment.

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OPPOSITE: Portrait of a gentleman. Color on silk; 17½ x 11¾"; Ming Dynasty. Courtesy, David Newman, London. ABOVE: Mandarin lady. Opaque watercolor and gold on silk; 35 x 73"; Chia Ch'ing Period. Courtesy, Gump's, San Francisco. ABOVE CENTER AND RIGHT: Pair of Chinese portraits. Gouache on rice paper; both are 19 x 24"; Ch'ing Dynasty. Courtesy, West End Antiques, Winnetka, Illinois. RIGHT: Family portrait. Tempura on paper; 36 x 48"; Ch'ien Lung Period. Courtesy, Watson & Boaler, Inc., Chicago.

Background for Manhattan Art Collection

The Emphasis Is on Painting and Sculpture

INTERIOR DESIGN BY THOMAS BRITT PHOTOGRAPHY BY RICHARD CHAMPION

"MY PRESENT IDEAS AND INTERESTS are with modern interiors, furniture and fabrics," says designer Thomas Britt, "but I draw continually on the past, often working with period pieces and art that capture the feelings and the necessities of our modern environment."

Mr. Britt's design philosophy consists of predicting what is right for the individual client, making interiors serve as backdrops to express the lifestyles of the owners. Having to function within the framework of someone else's personal idiom is a challenge he is more than capable of meeting. To him, interior decoration is the art of reaching for and ultimately achieving the most with what seems to be the minimum. It is essentially an editing process and a feeling for what is appropriate.

Believing that good design is in no way dependent on wealth, except for the wealth of excitement generated between decorator and client, he considers that a home is where the imagination should begin to function. The final goal is not to change any prevalent lifestyle—but to enhance it. Some people seem born with style; others can develop it if they understand what it is: a subtle progression of awareness followed by positive action. Surprisingly, many people with a highly developed sense of style choose to employ a professional interior designer. Mr. Britt accounts for this phenomenon by explaining that his job is to help people make up their minds, not to dictate the final product. He believes good interior design is universal, and he has worked in many places—from Maine to Mexico—finding that the sophistication necessary for an individual to employ him is exactly the same everywhere.





ABOVE: Two stalwart Giacometti heads enjoy a classic Manhattan view of Central Park ringed by skyscrapers. RIGHT: A Dubuffet seated figure welcomes visitors to the Entrance Hall and witnesses the dynamic interaction of a large Stella painting and Menashe Kadishman's bronze disks. OPPOSITE: A Marini horse stretches to the light and a Lipchitz figure graces a table in the subtly appointed Living Room; paintings are by Dubuffet and Le[illegible]



Nothing is meant to overwhelm the viewer or to shock the eye—only to enhance and to educate.



One Monet, three Nevelsons, two Dubuffets,
three Calders, four Giacomettis…



What makes it slightly easier for a designer to create an apartment? One Monet, for example, one Léger, three Nevelsons, two Dubuffets, one Stella, three Calders, four Giacomettis, an Arp, a Lipchitz—all are very helpful. The home of Mr. and Mrs. Sidney L. Solomon, in a classic 1930s building on New York's Fifth Avenue, contains an impressive collection of art. Well proportioned rooms, high ceilings and a superb collection of paintings, sculpture and eighteenth-century Lowestoft work together in harmony. Tom Britt has put together a combination of a lifetime of possessions that first came from Boston and then to New York. He pared down and added a new dimension to objects which are lovingly cared for, never losing sight of the past but making the future less encumbered by nostalgia.

Guided by that which pleases, rather than collecting on a thematic basis, Mrs. Solomon's first purchase was a John Singer Sargent; her most recent, a large Frank Stella. One can chart an expansion from realism to abstraction in a growing awareness of the diversity of styles. Harmony and diversity are the keynotes of the home of this eclectic collector; the designer's role is to pull it together and make it work with balance and order. Naturally there was also a serendipitous relationship between the designer and Mrs. Solomon.

Nothing imposes on the view or distracts from the sculptures that seem to be floating in space. Carrying out the contrast in forms and textures is the Monet *Nymphea* which juxtaposes the polished Arp sculpture adjacent to the shadowy vertical form of the Nevelson. Translated into fabric and furnishings, Mr. Britt uses Breuer chairs covered in chocolate suede, contrasted with pale linen of an imperceptible pattern for the sofas and classic club chairs, intruding no color but adding surface detail. Subtle textural blends are a favorite device of the designer's. He is one of the designers who followed the trend of using solid plain fabrics with emphasis on beautiful textural interest, ranging from satin and lacquer with mirrors to Indian cotton denim and rattan. Here a Chinese lacquer table accents the polish of the chair frames, a note further echoed in the furnishings by the glass and plexiglass table, contemporary notes to catch up with the magnificent paintings.

From the large scale of the rooms to the incidental eye-catching details, the apartment accomplishes its effective blend of Mrs. Solomon's much-loved objects and possessions and the designer's skill in fusing a marriage of harmony and diversity. □

LEFT: The formal Dining Room educates the eye while pleasing the palate. A Nevelson wood sculpture commands a wall, Coromandel screens serve as window treatment and a Marjorie Strider flower blooms unabashedly. George II dining chairs, covered in Japanese silks, rest on a creamy Oushak rug. BELOW: A Trova over the sofa and three undulant Calder pieces—a table sculpture, a mobile and a gouache—enliven the restful Library.



New York Composition in the Traditional Genre

Collectables Animate Designer's Own Setting

INTERIOR DESIGN BY RUBEN DE SAAVEDRA
PHOTOGRAPHY BY RICHARD CHAMPION

A WARM PERVASIVE FLOW OF LIGHT and strong color reflects and refracts across polished, glazed and mirrored surfaces, exposing multiple facets of extraordinarily refined furnishings and objects, contrasting with roughly woven Arab rugs. The whole is again reflected in brilliantly lacquered ceilings. There is an audacious use of reds, blues and ochers reminiscent of a Spanish palace; a Baroque eclecticism and unwavering eye for true quality of surface, line, color, proportion. It's all there working by every possible means in Rubén de Saavedra's New York apartment.

The deft hand at assembling such strikingly assertive pieces as a Chelsea sunflower plate on a blue-taffeta-skirted table next to a lacquered Régence armchair upholstered in tiger-skin velvet comes only with a profound understanding of the grandeur of seventeenth- and eighteenth-century European taste. This is not a look for beginners, and it's not a look that can be rushed.

The designer says of his glittering and glowing treasure-filled interior, "If I'd lived during the eighteenth century, I'd have been an architect and spent my time designing houses and furniture for a lifestyle with a romantic involvement. It would have been pure joy."

To be a designer, in Mr. de Saavedra's mind, is the same as being an artist. The only difference is the format of the work. For him the interior design field has fertile possibilities to become a vital part of daily life.

"Designs get better as people become more educated, travel, see and demand more of the creators of their environments," he says. "And I consider myself a creator. I know there are lots of clichés about not changing people's ways of life, of not trying to influence them, of not taking them into some milieu where they would be uncomfortable. But they do want me to help—to provide them with more and more elegance and sophistication. And I find each new design an inspiration. I know it sounds as if I'm having a love affair with my work."

Rubén de Saavedra had no sooner graduated from the New York School of Design with honors flying than he found himself with one of America's foremost actors playing the role of his first client. It was Paul Muni, and it was a little overwhelming at first. But he eventually realized that the experience opened many doors and freed something in his spirit right at the beginning.

That particular assignment required special consideration: Paul Muni was color-blind and needed warm, dark tones to relax his eyes. To understand his client's particular color vision the designer borrowed a special compensating lens from Mr. Muni's doctor to guide his selection of fabrics. What looked like terrifying purple without the lens turned out to be a glorious Bordeaux red under it. It was a proof by fire for a man so in tune with color.

But Mr. de Saavedra is no simple colorist who relies on bright papers, fabrics, flowers and all the rest of an easily acquired decorative vocabulary. His theme of boldly colored settings comes not from walls and curtains but from startlingly bright objects that reflect and animate complex surfaces.

Each piece of his own wide collection

The juxtaposition of a more contemporary room in the foreground and the angle of mirrored folding doors increases the sensations of a sophisticated Living Room environment. An ancient Aswan stone column uplifts an unusual 17th-century Venetian painted bust complete with gold earring. Bacchus in bronze on a marble mount by Clodion rests on a gilded Louis XV bureau plat.



"If I'd lived in the eighteenth century, I'd have been an architect."

of ceramics, bronzes, terra-cottas, lacquers, rugs and objets de vertu contributes its color and personality to the setting. He is an indefatigable collector of rare and glittering objects.

"But," he says, "I wouldn't go so far as to take the Elgin Marbles home with me even if the British Museum would let me. That would be collecting on far too grand and imposing a scale."

He did, however, take home a rare seventeenth-century Venetian stone bust of a Moor vividly painted and sporting a gold earring; a marvelously equivocal piece he describes as "a Brancusi airplane propeller"; and a sensational pedestal by Clodion.

Surveying his collections, he says, "I



Other aspects of the Living Room reveal an effective deep-toned setting for classic 18th-century French furnishings. The large gilded Régence mirror and Directoire table beside the sofa are rare. Woman in Jean-Pierre Cassigneul painting gazes at a Meissen plate.







know it must appear as if my mind's a clutter, but remember—collecting deals with my heart."

He has the collector's curiosity. An unexpectedly beautiful house seen while traveling irresistibly draws him to see the inside, to see whether there will be an added surprise or some disappointment. So he rings the bell and usually gets in. It seems so simple.

There are naturally letdowns for him when a house is right from the exterior but then reveals an inexplicable and unharmonious interior confusion, the possession of owners who blissfully believe that exceptional structure and objects just naturally blend.

The indulgence of settling for what you already know is never allowed in Rubén de Saavedra's creations.

"All experiences are important," he says. "Today, tomorrow and yesterday help you understand different ways of living. Then you evaluate what is best for yourself and do it."

He constantly draws, and finds his drawings an immediate and intimate exposure of a mind filled with the reflected schemes and fantasies of a true dreamer. His aim is totality reached through unified effort, through knowing where you're starting from and through keeping your eye on where you're going—not by pushing furniture about and letting things happen.

"That's amateur hour," he says. "The eleventh commandment should be, 'Thou shalt have a decorator.'"

But he never feels that his apartment and his way of life need be forced on his clients. It couldn't be. He can evolve as comfortably in creating an updated French or English interior as in creating some marvelous Chinese illusion. There are no restricting prejudices.

A client once asked for an apartment done only in white, red and blue. Instead of feeling cramped by these limitations of choice, the challenging possibilities of variation within these two primary colors and white became an

LEFT: An invitingly organic setting, enriched by silver, gold, and regal 1805 Sèvres plates, graces the Louis XVI Dining Room table. The *secrétaire à l'Anglais*, also Louis XVI, highlights a porcelain collection. A Clodion terra-cotta pedestal supports a bust by Pajou; painting is by Bernard Klene. Blinds from Levolor Lorentzen. OPPOSITE: Tailored warmth, enhanced by bold color, permeates the Master Bedroom. A period mirrored *commode à la perruque* shares the mix with a Tunisian rug and the South Seas batik wallpaper.

absorbing puzzle to solve, and he transformed a restriction into an inspiration.

"After all," he remarks, "the American flag is not *just* red, white and blue." There is an indefinable magic as well.

Though his aims are always clear and he knows when they have been achieved, he does not want his clients to feel that when a job is finished, that's the end. He wants them to know they can rely on him to make certain that everything stays perfect. If clients find they want to elaborate or continue a theme corresponding to their own evolution, he is there to help. The relationship with the job and the client regenerates itself and proves successful for both. The designer has the added pleasure of seeing his clients evolve through his influence.

"Not because of me," he says, "but because of themselves. Once they are introduced to new vistas it often happens. They simply take off."□

The eleventh commandment: "Thou shalt have a decorator."

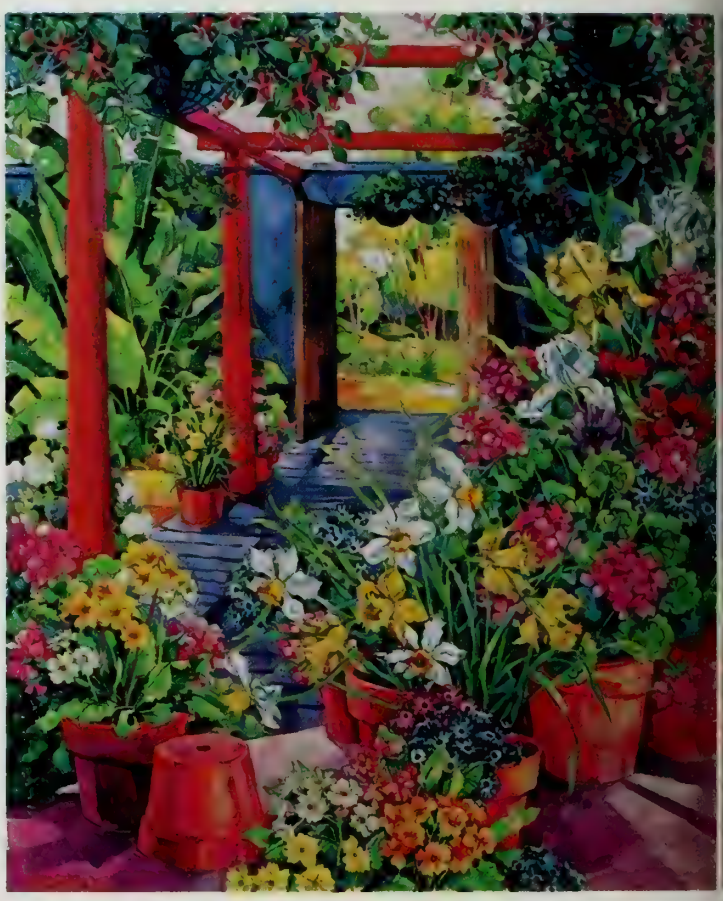


An Artist's Exotica on the Beach

The Santa Barbara House of Jack Baker

TEXT BY BARNABY CONRAD
PHOTOGRAPHY BY MAX ECKERT







1. A brightly painted Japanese torii gate marks the Beach Entrance to a junglelike garden. Beyond the Chinese chairs and platter of shells is the vividly trimmed and completely remodeled house, formerly a garage with an upstairs apartment. 2. Painting entitled *Spring in the Courtyard* is the artist/owner's colorful representation of the potted bulbs and plants he cultivates, as seen through the living room's French doors. 3. Delightful painted Indian elephants shaded by fringed Balinese umbrellas flank the Front Entrance, which opens onto a flourishing walled courtyard. 4. Side Entrance leads from the courtyard to the orchard, suggesting still another living canvas.





JACK BAKER lives in what looks like a Jack Baker painting by the side of the sea, some thirteen miles south of Santa Barbara, California. Actually his house, once a private garage, stands, or rather cringes, on an acre of ground in the midst of a ferocious confusion and glorious tangle of garden, several hundred feet from the ocean. In front of the property runs—or treacles, depending upon the rains and tides—a slough which melds with Pacific waves.

"Kindly refer to it as the lagoon," sniffs Jack grandly.

If you call on Jack, make it the afternoon, since he paints unfailingly from five in the morning until two in the afternoon. You'll most likely find him up to his hips in a floral smorgasbord: bougainvillaea, hibiscus, plumeria, datura, ficus, jasmine, fuchsia, philodendron, tree ferns, nectarines, plums, peaches and fifteen varieties of ginger. If it sounds like a jungle, it is—but an organized one, composed with care and studied carelessness, with a constant eye for color and symmetry.

He extends a hand as he walks toward you with his great Peter Pan smile.

"You see, I'm basically a grower, a farmer," he says, gesturing at the green Rousseau-like forest around him.

He is dressed in an unbuttoned shirt with the tail out, safari pants and patent leather pumps. Since he uses his shirt for a paint rag, he is a walking palette of all the Baker colors that have become his trademark (and which one sees increasingly imitated): geranium crimson, cinnabar yellow, alizarin crimson, manganese and cerulean blue, sap green and Hooker's green. "*Love* that Hooker's green," he says. He is a bright-eyed, wiry, ageless Puck of a man with a tousled head of dark hair.

He puts down the machete with which he has been hacking off acanthus leaves, saying, "Everything grows so fantastically fast here that one really *should* have a flamethrower in order to











OPPOSITE (and COVER): The exotic and the natural color the Living Room. Plump cushions cover an antique Chinese daybed, palm carvings from an early California church embrace the window, and Baker's large painted flower panels bring his own garden indoors. 1. A crab shell rests on an antique English pine console. 2. Beach hats, baskets, shells, birds' nests and signs decorate a casual but artistically composed Entrance Hall. 3. Datura blossoms nestle in an upturned Chinese umbrella. 4. Ethiopian beads adorn an antique Indian carved figure. 5. *Window by the Sea* restates the entrance hall's beach accoutrement.

...incompatible ingredients work, as in an expertly blended paella.



hold his own against the plants. Just look at that oleander!" His brow wrinkles briefly in thought. "Wasn't he the one who swam the Hellespont?"

He leads the way to the patio, past Italian wine baskets full of seashells he's collected recently. This is a roofless affair that Jack designed as he went along, the way the entire house was remodeled. Here he has colonial columns that don't go with the Siamese pagoda or the Balinese fish on top of the pagoda or the eight zebra skins trompe l'oeil-ed on the inner walk, which don't go with anything in the rest of the house.

An understanding friend, interior designer Dennis Peterson, helped with the mélange, and somehow all the theoretically incompatible ingredients work, as in an expertly blended clam-fish-chicken-sausage *paella*. There are tall flowering banana trees, hanging tropical plants, palms, and staghorn ferns on the side of the house. We

RIGHT (and COVER): Another view of the free-spirited Living Room includes the dining area with its antique English pine table and oak folding deck chairs. ABOVE: Detail points up the luxuriant table arrangement of homegrown plants, flowers and fruits.



could be in the middle of Zamboanga

A half-finished canvas is on an easel in the middle of the courtyard; it is of some plants, fuchsia and plumeria, as seen through a window framed by louvered shutters. The plants are real, the models in pots in front of him, while the louvered shutters are from memory; he has done so many louvered windows and gazebos and pergolas that he needs no props. But he always derives fresh inspiration from having living plants and vegetables "pose" for him.

"I always work from life."

Upon entering the long main room, the first thing one sees is an exotic animal's skull on a Greek amphora, then a sheaf of wheat tied with a red ribbon, then a giant spider crab looking alive at the feet of two Indian temple figures on the refectory table. Then nests—dozens of bird nests, from hummingbirds to wild pigeons—placed on shelves near the kitchen.

"Dad's on a nest kick," says a pretty girl with a hint of an English accent. Liza, on a visit from London, is painting a canvas, sitting on the floor.

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1. Antique Chinese gold-leafed woodcarving and an angled mirror define a cozy niche in the Eastern-inspired Sitting Room, a remodeled dressing area. Indian sari fabric is used for the upholstery and drapery. Pillows are covered in period Oriental embroidery. 2. While visiting, artist Charlie Brown painted the Hall with trompe-l'oeil striped canvas and his vision of a six-foot shell found on his host's beach. 3. Painting called *Chinese Room* is a view of the sitting room through the Victorian tin molding of the hall doorway. 4. Custom-dyed linen drapery interspaced with lacquered bamboo poles on the Master Bedroom's peaked ceiling adds another personalized detail. Austrian headboard and tôle lantern are antique.



"Isn't that great?" says Jack, looking over her shoulder and patting her. "Her sister India's a good artist, too."

Jack loves to teach, especially the young, and he hated to give up instructing at the Santa Barbara high school after ten years, but it was making such inroads on his time.

"As it is, I'm six commissions behind." He gestures at four big unfinished canvases around the room.

Baker has always sold well, but in the last few years his pictures seem to have caught on enormously. His sellout show at the Hammer Gallery in New York plus the murals he did for the Carlyle Hotel there gave his career a big boost. And exhibitions in the Midwest, Texas, San Francisco, Palm Springs and London brought more orders than he can comfortably fill.

The beach is his newly discovered love. He spends all afternoon either in the fabled Rincon surf ("I've got the wet suit—next week I'm going to get the board and be the oldest man out there to hang ten!") or collecting hundreds of shells for some still undetermined project. Jack's enthusiasm and zest are what attract people to him and lead collectors to his paintings.

"I want whatever I do to have vitality. I'm not satisfied with mediocrity or the commonplace. I like the exotic."

One can see that in most of the ar-

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1. Brilliantly colored oil painting is a rendering of the artist's garden overlooking the beach at Rincon Point. 2., 3. and 4. Long and short-range views bring the Beach Tent into focus—an antique Indian handblocked canopy set for an idyllic late afternoon party. Chinese baskets hold picnic supplies; antique Indian toy horsemen from a Udaipur temple stand by in stylish attendance.

2



tifacts around the big living room: the tall Balinese umbrellas, Indian temple toys, Shetland pony-sized wooden horses on wheels, a brace of large black elephants fit for a young rajah to ride on—souvenirs of his extensive travels.

"Born in Texas," he says, "I came to Ventura, California when very young. Father was a newspaper editor. I studied painting at the Académie Julian in Paris—didn't everybody? Since then, have lived all over India, Africa; I'm hopelessly hooked on the bizarre. Went to Ethiopia, worked for the emperor for three years. When he hired me, he was under the misguided impression that I could teach mechanical drawing. Came as quite a shock to both of us! A fabulous man, and I loved the country. But I was ready to move on."

When I comment upon the solid composition, spatial relationships and drawing in his pictures, he answers:

"Ingres said that drawing is the touchstone of art, that an artist can learn all there is to know about color in an afternoon." He gestures at the mound of tubes in his paint box. "But I keep learning new things, discovering new colors and combinations. I think I'm painting better than I ever have before. Just going my own way, doing what satisfies me. To hell with the mainstream. I don't even know what the mainstream is—too busy painting my own statement seven days a week."

But he has time for fun, to give a periodic party. He's having one tonight, and if it's typical, there'll be a few writers, a few socialites, Ollie Carey, the eighty-year-old widow of Actor Harry Carey *(Trader Horn)*, plus such Santa Barbarans as the John Irelands, Eva Marie Saint, Jane Russell, the Brad Dillmans and Dame Judith Anderson.

But he has a couple of hours before the thirty guests are due to arrive. So he pours a drink in a large glass, grabs a large brush and attacks a ten-foot canvas with a great gob of fuchsia paint.

"I like everything to be larger than life," says Jack Baker. "Especially life!"□

"I like everything to be larger than life," says Jack Baker.



Château in the Sky

Soaring Design for Cleveland

INTERIOR DESIGN BY CARLETON VARNEY
PHOTOGRAPHY BY RICHARD CHAMPION

BACK IN THE DAYS when the fables of Horatio Alger were taken seriously, it was one of the basic tenets of the American dream that starting life as a newsboy was the best of all possible preparations for the career of tycoon.

O. P. and M. J. Van Sweringen were two Cleveland brothers who began a daily round that grew until it eventually embraced a great real estate and railroad empire. In the former capacity, they were responsible for the early development of the elegant suburb of Shaker Heights. In the latter, while not entirely successful in their dreams of a single transcontinental system, they were responsible for what evolved into the Alleghany Corporation.

It was 1929. What better time to construct a lavish memorial to the enterprise of the two brothers? So the Terminal Tower began its ascent to fifty-two stories—then the tallest building between New York and Chicago. It was an unabashed essay in skyscraper Gothic, with a healthy seasoning of Art Déco thrown in. Planned as the appropriate crown of the brothers' achievement, it also proved a handy site for the downtown end of the Van Sweringens' rapid transit line to Shaker Heights. The incorporation of a hotel and a department store turned the building into an early example of what are currently known as megastructures. Needless to say, it struck the bachelor brothers that the tower might also prove to be an ideal site for a pied-à-terre in town. Three floors were reserved in the building, and work began.

The Van Sweringens were great Anglophiles, and they had what was considered to be one of the world's finest collections of Dickensiana. And in the 1920s it was generally held that there was nothing so cozily English as "Elizabethan" paneling. Soon Sherwood Forest rang with the sound of axes, and the first cargoes of English oak began making their way across the ocean to Cleveland. Thriftily, the brothers paneled a restaurant in the adjoining Hotel Cleveland, after they had completed their own suite with room after room of fine old wood paneling.

Then, in 1946, Dorothy Draper arrived from New York. Fresh from her triumphant redecorating of the Greenbrier Hotel in West Virginia, she began the transformation of what had been rather dark and austere rooms into a





LEFT: Entrance Hall stairway previews some of the English oak used throughout the suite.
OPPOSITE: Baronial proportions and carefully coordinated warm colors determine the look of the Living Room. Sofa velvet by F. Schumacher and Brunschwig & Fils club chair fabric blend with the custom-designed Edward Fields rug.



of the 1940s. Since the Alleghany Corporation owned both the hotel and the refurbished triplex, it seemed the right moment to rename it the "Greenbrier Suite." It then began a second career—as a luxury hostel for visiting notables.

It is 1975. Carleton Varney, whom some consider to be the late Mrs. Draper's spiritual heir, and who is now president and creative head of the company she originated, is in a relaxed mood. Surrounded by lots of expensive clutter, swatches that may or may not be the key to the radical make-over of a great hotel, and mysterious notes that look like Mandarin but are probably designese, he is clearly ready to talk.

"When we were contacted about the refurbishing of the Greenbrier Suite, I wasn't surprised. We have incredibly loyal clients. When I arrived in Cleveland, however, I was amazed. I remember gasping, 'It's like a Gothic château high in the sky!'

"I realized that I had a great opportunity to explore space both inside and out. The views are spectacular, and beyond the leaded windows you can really see forever. I also understood that I had a rather unusual set of circumstances to deal with. My clients were essentially businessmen, involved in planning corporate space rather than a private residence. But nonetheless, John Hanifin, who is president of the railroad, now called the Chessie System, and Hays Watkins, chairman of the board, wanted something that looked lived in—on a domestic scale. You see, rather than it's being simply a place where international visitors came to stay the night, the company wanted a suite that could work on a day-to-day basis, with rooms that would be flexible enough to accommodate a business

BELOW: Another aspect of the Living Room emphasizes the interestingly mottled natural light filtering through tall windows treated with tortoiseshell blinds. OPPOSITE: The Oak Dining Room is fittingly named for its distinctive and richly carved English oak paneling. Velvet by Stroheim and Romann covers the chairs. Detail focuses on a table service that includes Baccarat crystal.





Sherwood Forest rang with the sound of axes, and the first cargoes of English oak arrived.



"It dictated a lush, graphic, big solution."





conference over lunch."

The final look of the new Greenbrier Suite is a successful blend of almost neutral taste with the personal touches that give interiors a sense of depth.

"I can't stand stiffness or austerity in a room," Mr. Varney adds. "And believe me, the suite still looked much too Spartan to me, in spite of Mrs. Draper's efforts. The trouble with the Elizabethan revival in the 1920s was that it always ended up looking dour and gaunt. It seemed to me that the first priority was to bring softness and color into the rooms. I must tell you I'm not a neutral person. A beige-and-brown sort of scheme has never turned me on. I call it 'vanilla decorating.' When I think of color, I mean really vibrant tones: melon reds, emeralds, cobalt blues. A room should be as appetizing to me as a plate of food. And who would want to eat sole and cauliflower on a white plate against a white tablecloth? So the injection of color was the first priority.

"You know," says the designer, growing contemplative, "I realize I've always had an affinity for ample things. I feel most at ease working on a large scale, even if the space itself is small. Actually this liking extends to people with a generosity of spirit. I hate finickiness. This is why I left the high, vaulted ceilings of the suite intact, even though it meant risking being overwhelmed by the sheer scale of it all. But then I responded to the sense of power in the apartment. Here you are high up in a mighty Jazz Age skyscraper. It dictated a lush, graphic, *big* solution."

It would also seem that Mr. Varney has carried the glow of traditional sources into the whole of this renewed aerie, arranging a compromise between those usually incompatible worlds—the home and the place of business. □

OPPOSITE: Two views of another more intimate but still precisely formal Dining Room, differentiated by its lighter feeling and engaging china bordered with a hunting motif. BELOW: Floral bouquets everywhere—on the walls, the generous drapery and the bed linens—beckon the corporate sojourner to a Bedroom that's both restful and rejuvenating.



Architectural Digest Visits:

INTERIOR DESIGN BY FRANK AUSTIN ARCHITECTURE BY EDWARD A. GRENZBACH

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2



NORTH OF SANTA MONICA on the Pacific Coast Highway, past the great public beaches, the exclusive clubs, the hamburger stands, the Getty Museum—all those wild inconsistencies of southern California—lies Malibu.

The name alone is lacquered with magic, calling to mind visions of movie stars and sun-bronzed girls and surfers in glistening wet suits. To be sure, it is all of these things, but it is also home for any number of people, both ordinary and extraordinary. All of them share the sun and the sand and the waves and the blue ocean stretching endlessly to the west.

One of those who call Malibu home is Ms. Polly Bergen, and in its own way her name evokes quite as much magic as the community in which she lives. A singer and actress, she is now a busy executive and spends at least half of each year in California. The rest of the time she attends to the interests of her coast-to-coast cosmetic business in New York. Her energy is awesome, her commitments legion and she has chosen to live in Malibu for a simple reason.

"I can't function well without a nest," she explains. "I'm a working person."

The image, however, is a trifle more complicated than that. She is, after all, a celebrity in the public eye, a lady who is luminous and assured and outgoing. Her nest would have to be somewhat out of the ordinary. And it is.

The Malibu house is not large, nor is it ornate. It is charming and handsome and entirely appropriate to the locale. With the help of interior designer Frank Austin she has created a setting and background for herself which are intensely personal and uniquely Californian. Her house on the beach is not, she hastens to point out, for vacationing. It is where she lives and works.

Her ideas about décor are positive,

Polly Bergen

PHOTOGRAPHY BY FRITZ TAGGART





1. A massive marble-topped coffee table from North Africa is prepared for a late supper as moonlight alters the Living Room mood to one of restful and intimate repose.
2. Cool and serene, the living room is exotically appointed with a custom-made opium bed. A Louis XVI gilt mirror bedecks the rear wall.
3. In the Dining Area the rug is lifted to reveal a rich hardwood floor. McGuire chairs surround a table custom-painted on surface and base. On the table are crystal pieces from Ms. Bergen's Steuben collection. A Persian screen details one corner of the room while an Early American horse over the living room fireplace keeps continuous watch.

firm and well articulated. She gestures with pride around the living room. A terrace is outside, and beyond that the Malibu sand and the ocean.

"You see, I couldn't have done all this without Frank," she says. "But I don't want any particular designer's look. I want a Polly Bergen interior."

And that is precisely what she and Mr. Austin have created together: a house that is, like the owner, strong and simple, friendly and open—yet with the expected sophistication a public career and many travels have developed. The emphasis is on comfort and practicality—simple fabrics, bleached floors—but with a felicitous selection of fine antiques from other houses she has owned.

It happens that Frank Austin has been involved with Polly Bergen interiors for almost fifteen years. She was one of his first clients when he moved to Los Angeles from New York, and they have worked together often. In fact, they know each other so well that there is no longer room for conflict—only the occasional compromise.

"She is one of the most exciting people I've ever worked for," says Mr. Austin. "She knows exactly what she wants, and she has the rare chic and sophistication to follow through."

"I don't think a house should be Tara or anything like that," says Ms. Bergen. "I don't like to live carefully—to watch every glass so it won't be broken, to have furniture you can't sit on. This house is far simpler and less complicated than many others I've had in the past. Particularly when I was active in show business, the décor was inclined to be more theatrical, more overpowering. But this house is *me*—the way I am now—a place where I can relax, work without interruptions and entertain easily—something, by the way, I enjoy doing tremendously."

And there is a large complement of guests who would agree and add that Polly Bergen is one of the best and most thoughtful hostesses around. Many of her friends, of course, are from stage and screen as well as from the business world. Some have even suggested they

would like to buy the Malibu house.

"They can't have it," she smiles.

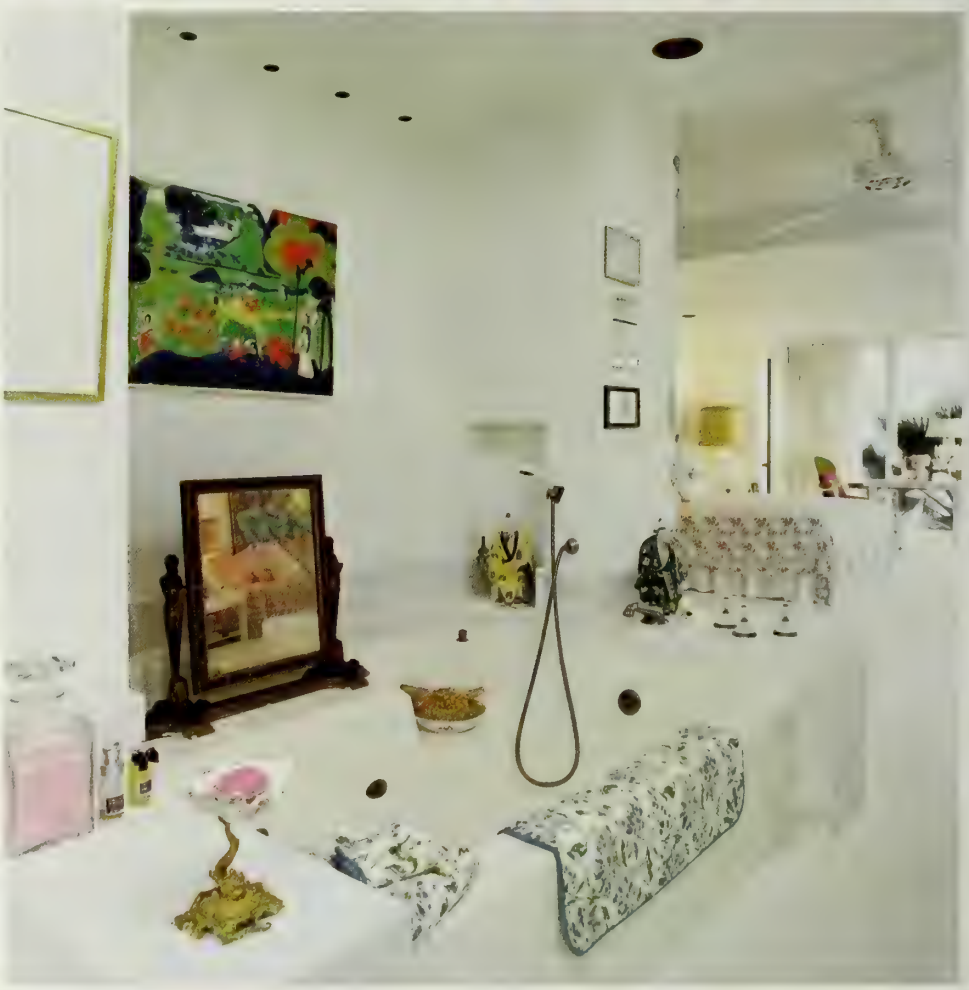
Surely one of the most special reasons she loves her house is the large and sunny bedroom upstairs. It is far more than a bedroom; it is her place of refuge as well as her office. Quite literally, she says, "the bed is my desk." Along one entire wall, mirrored closet doors reflect the exterior and hold her extensive wardrobe. The effect is bright and cheerful and cozy. It is also, in a most compelling way, exact and strong and assured—like Polly Bergen herself. Here she can be alone, kick off her shoes and forget for a time the pressures of a demanding schedule.

If the house is something of a departure for Ms. Bergen, it also represents a new direction for her interior designer. It suggests—as she wanted it to do—a cleaner and simpler line, a line more in keeping with the present day and the California image.

But Polly Bergen is so pleased with the result of her most recent collaboration with Frank Austin that she has asked him to design the interiors of a recently acquired apartment in New York. She wants it to have the same feeling and look as the house in Malibu. It is not exactly a contemporary look or a California look or a new look. Rather it is a Polly Bergen look. She is sure that, for her, it is effective and comfortable. And now she will have her special world waiting for her, whether on the East Coast or the West Coast. The task is completed; the desired effects have been achieved.

In our age of anxiety it is more than refreshing to know Polly Bergen. □





ABOVE: An Emmy, won for *The Helen Morgan Story*, stands prominently in the Guest Room where a network of awards marking the actress's career covers one wall. BELOW: The Bath is incorporated into the Master Bedroom, offering a pleasurable sense of ease. The antique mirror was a gift from Napoleon to Josephine. OPPOSITE: Mirrors concealing the wardrobe afford spaciousness and an added view of the sea, in the Master Bedroom.

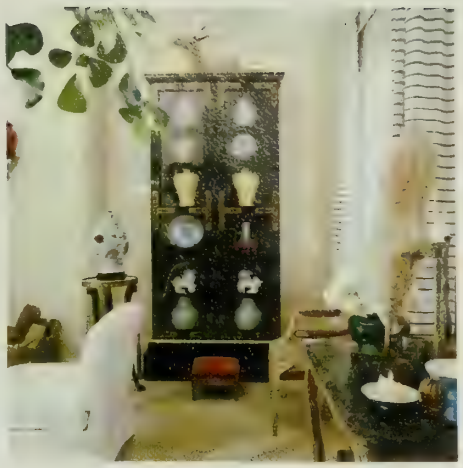
"I can't function well without a nest.
I'm a working person."











New York Elegance

An Apartment for Sophisticated Living

INTERIOR DESIGN BY KEVIN MCNAMARA
PHOTOGRAPHY BY RICHARD CHAMPION

IT CALLS ATTENTION TO ITSELF simply because it is beautiful and full of beautiful things. The Manhattan apartment of Michael Lynch is the splendid end result of an unusual teacher/student relationship in the field of design.

Two years ago Michael Lynch, a tall scholarly-looking young man with horn-rimmed glasses and an air of elegance, acquired a five-room penthouse cooperative on New York's Upper East Side and started to work with interior designer Kevin McNamara to decorate the apartment. The two had met several years before when Mr. McNamara was associated with Parish-Hadley, the interior design firm that had done Mr. Lynch's first New York apartment.

"I was then at Columbia studying art history, because at one time I thought of going into museum work. When I finished my studies, I changed my objectives," says Mr. Lynch.

Instead he decided to go to work as an assistant to Kevin McNamara who was opening his own firm.

Eighteenth-century French furniture sets a classic stage for a rare collection of Oriental porcelain in the Living Room. A Boulle cabinet houses priceless Ming vases while 19th-century Japanese lanterns blend easily nearby on the mantel. Roman sculpture includes a 1st-century male torso and 2nd-century bust of Bacchus.

"I admit I had no experience," he continues. "I knew my interests were visual; I loved objects and old things. I had never done any decoration work, but I was willing to learn. I had an excellent teacher in Kevin."

Together, through the interplay of ideas, they developed a scheme for a connoisseur-like lifestyle.

"Michael was disciplined," says Kevin McNamara. "He had the taste and the enthusiasm to know what to do. He just had to learn the business side of decorating and design."

Professional knowledge that might have taken years to acquire was quickly absorbed by Mr. Lynch with the patient urging of Kevin McNamara.

However, there is no indication that one of them was the leader and the other the follower, or vice versa. There was a conscious blurring of roles.

"Kevin guided me," says Mr. Lynch. "I took my directions from him, but I wasn't really a client."

A collector of Oriental porcelains and fine French furniture, he did not want his house to look like a museum.

"I can't stand that cold, sterile look some houses of collectors have. My things are special but not so unique that I have to display them like museum pieces. I wanted a house that would

lived in and used. One that I would be able to handle. I also wanted to live in the present, not in the past."

It is an environment in which ambience transcends mere decoration. The rooms have an ease and friendliness about them, exactly the look and the feeling that both owner and designer strove for in doing a city apartment.

"Comfort was optimum," says Michael Lynch. "I made it a point, and I didn't want to be distracted by my possessions. More than anything else, I care for personal comfort."

There is brilliant color, and there is non-color: hard, slick and shiny; restful, soft and warm. Color—a McNamara trademark—is found both in the selection of luxurious fabrics and paint, strongly unifying the apartment and linking one room to the other. Windows are curtained with crisp cottons; floors are carpeted with a muted beige pattern. Plump pillows and tables are within reach, and conversation areas merge successfully to make the apartment a happy place to live in and to visit.

If anyone is surrounded with the things he loves, it is Michael Lynch. Everywhere the eye turns, a beautiful work of art is seen. Yet no one piece dominates. The art, contributing dramatic stimulation to the apartment, includes a 5000 B.C. vase, seventeenth-century Chinese leather-covered boxes, four signed Louis XIV chairs, Greek sculpture, a Sung bronze and a clock that once belonged to Madame Balsan.

"These are just the things that I personally love and love to have around me," explains the owner. "In a sense, I think of myself as a guardian. I only wish some of these things could talk. Everyone—my parents, my sister, my aunts—collects early American furni-



ture. I *had* to collect something else!"

Elegant simplicity permeates the living room. Flooded with natural light during the day, its walls were coated with lacquer—a marvelous ivory shade, the color of a Carr's water biscuit.

"The room is actually more effective at night," says Michael Lynch. "Especially on a winter night when the fire is flickering, the candles are lit, flowers are arranged and attractive people are gathered together. It's glorious."

Kevin McNamara, a designer consistently aware of what makes a beautiful room beautiful, indicates that the living room is his favorite: "I am always drawn to the loveliest room. There are no set rules. I personally feel that it happens when people see things they love, and want them around."

Although both he and the owner claim that the apartment—originally two apartments—has "no architectural triumphs," the best use of space was

"I wanted to live in the present, not in the past."

OPPOSITE AND BELOW: Black lacquered walls and a background of books provide a mellow atmosphere in the Dining Room, which functions as a Library as well. A T'ang vase on the Louis XVI table is another valued piece. Painting is by George Dahl.



knocking out a few walls and adding new moldings, some paneling and fireplace mantels. These details are particularly noticeable in the dining room/library directly off the living area. Here Michael Lynch sets up round wooden tables, glossy with polish, whenever he entertains. Last Christmas, for example, shortly after the apartment was finished, he flung open his doors for a superb buffet for sixty friends.

The visual success of the other rooms in the apartment shows the results of careful planning. The dark dill-green bedroom is coolly seductive, with a pristine arrangement of furniture that includes an awesome four-poster bed found for "nothing" at Rose Cumming's Park Avenue shop.

"It had been in a fire, and at first I bought it for myself," he explains, "but Michael saw it and wanted it very



RIGHT AND BELOW: Curtains and bedspread of raw silk create a striking foil for the dark walls in the Master Bedroom. A Louis XVI table bears cherished mementos including a 17th-century tortoiseshell lamp. An Italian bronze deer poses at the window. OPPOSITE: The Guest Room boasts a French Empire desk and a 17th-century Khmer torso positioned on a richly decorated Japanese chest.

much. I had it covered with Chinese raw silk and added matching curtains."

Off the master bedroom is a cozy study fitted with a couch, a book table from Michael Lynch's Aunt Marsha Tucker's home in Bedford, New York, a mass of silver picture frames containing photographs of friends and family, and tons of new and old books. The study offers the quiet place so necessary for our well-being, and it is here in the morning that Michael Lynch starts his day with breakfast on a tray, looking out at the expansive copper roof of the Metropolitan Museum of Art below.

"It's really been a great luxury to live in and enjoy something that you've done yourself, at least partially yourself, as in this case," says Michael Lynch. "Everything ended up differently than I had expected. I had a wonderful time."

Since this initial collaboration with Kevin McNamara, he has struck out on his own as an interior designer and is currently busy with other residential work. "Although Michael hasn't been exposed to the business side," says Mr. McNamara "he has lived and appreciated design fervently. I don't think he'll make any serious errors." □

...a marvelous ivory shade, the color of a Carr's water biscuit.



The Marie Antoinette Bedroom

New Restoration at Versailles

PHOTOGRAPHY BY PASCAL HINOUS

HER FAULTS AND FAILINGS as a queen were notorious. For many of her subjects she ultimately became not only the most hated symbol of an inept, outmoded regime—top-heavy with privilege and bogged down in extravagance—but a traitor to France. True, she had superlatively regal manners; with a single flowing gesture of her head and hands she knew perfectly how to render the appropriate combination of graded *révérences* to any company, however mixed. And when the time came, she was to prove that she had a more-than-regal courage. But in the days of her prosperity she had few disinterested admirers; she was frivolous, capricious and obstinately unwise in her choice of friends. She cannot have been particularly intelligent; and almost certainly she was less beautiful than her famous portraits suggest. And yet of all the spirits that haunt the château and park of Versailles, none—not even the over-lifesize omnipresence of Louis XIV himself—has the power to appeal so insistently to the imagination as the ghost of Marie Antoinette.

The past summer has seen the completion and official inauguration of a considerable portion of the restoration

Marie Antoinette's Bedchamber assaults the eye with extravagance. The Gobelin tapestry above the mirror is a portrait of the Queen's brother, Emperor Joseph II of Austria; the original fire screen was rediscovered and returned to Versailles in 1939. Though responsible for most of the décor, the Queen inherited the large Savonnerie rug from her predecessor, the wife of Louis XV.







work of a number of historically important rooms and apartments in the château—work that has been carried on for years under the aegis of the French Government by successive curators, most recently by Gérald Van der Kemp, Curator-in-Chief of the Museum of Versailles, the Petit Trianon and the Grand Trianon, since 1953.

Of all the rooms restored, rightly or wrongly but somehow inevitably, it is the *chambre de la Reine*, the Queen's Room, which strikes a contemporary mind as the most poignant and evocative. For this was the principal room occupied by Marie Antoinette almost immediately after she arrived at Versailles from her native Austria as an innocent fifteen-year-old dauphine in 1770 until, on that fateful October 6th, 1789, when she left Versailles as a thirty-four-year-old queen. She fled through the hidden door on the left of the bed, in bare feet and a nightdress of yellow tulle, never to return.

Before Marie Antoinette came to inhabit it, the Queen's Room, a spacious state bedroom near the southwest corner of the château, overlooking the *parterre du Midi* from one floor up, had been occupied successively by Marie Thérèse (wife of Louis XIV), by two dauphines (Louis XIV's daughter-in-law and granddaughter-in-law), and by Marie Leczinska (wife of Louis XV). It was here that they had slept, given birth (in public) and held private audience after their toilettes. And here it was to be her fate to do likewise. In 1770 the room was still largely as it had been redecorated for Marie Leczinska from 1730 on: with gilded boiseries sculpted by Verbeckt after designs by Gabriel, a ceiling painted *en camaïeu* by Boucher, paintings above the doors by de Troy and Natoire and a magnificent Savonnerie carpet—all of which, rather more than two centuries later, are there today.

For the new dauphine, Louis XV in his last years had some decorative changes made. New silk wallcoverings were woven, and the ceiling was restored and brought up-to-date by the inclusion of the arms of Austria. Meanwhile the dauphine showed the first signs of having a will of her own. She started to "modernize" the interior apartments and *cabinets* adjoining the bedroom, complaining impatiently about delays in the work.

After she became queen, in 1774, Marie Antoinette was progressively more inclined to indulge her personal decorative taste—first, in the relative intimacy of the smaller rooms, but eventually in the Queen's Room itself. One of her earliest changes was to order from the Gobelins Manufactory three tapestry portraits—of her mother, the Empress Maria Theresia, of her brother the Emperor Joseph II, and of her husband, the reigning King Louis XVI. These were to replace the portraits which Marie Leczinska had installed above the mirrors. But her subsequent changes went far beyond mere family piety. In 1782 she had a new parquet made for the entire bedroom. In 1784 new frames were carved and gilded for the silk wallcoverings of the alcove—the part of the room including the bed and enclosed by the balustrade. In 1786 she had a new chimneypiece installed, made of *griotte* marble and bronze. In 1787 a splendid new jewel chest of mahogany and *bronze doré*, by the German *ébéniste* Schwerdtfeger and the French sculptor Thomire, took the place of the *coffre à diamants* which had been hers since the days when she was dauphine; and changes were made in the carved and gilded and plumed canopy of the bed. But the most important of all her changes that year was the

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ABOVE: On the Bedchamber wall behind a bust of the Queen by F. Lecomte is another tapestry ordered by her from the factory of the Gobelins—a portrait of her mother, the Austrian Empress Maria Theresia. OPPOSITE: A direct view of the bedchamber Alcove at close range clearly discloses the richly embroidered "summer décor" Marie Antoinette ordered in 1789, now recreated by the Silk Federation of Lyons. All that remains of the original floral fabric is the bedspread. The carved balustrade was reconstructed from a 1794 document.



Designer's California Condominium

The Art of Moving into a Smaller Space

INTERIOR DESIGN BY PHYLLIS COLE ROWEN, ASID, OF ROWEN & MENTZER PHOTOGRAPHY BY MAX ECKERT

CHANGE is the one constant in life. And, like all clichés, it has meaning only when we come to understand through individual experience that the concept is true. Irritating, perhaps, but true.

Recently, interior designer Phyllis Rowen has come to appreciate with keen awareness the meaning of change. She has come to see not only its inevitability, but its many advantages.

"When you grow as a designer," she says, "you realize nothing is forever."

The implication, quite unspoken, is that the same is true in personal matters as well. Sitting in the living room of her recently acquired condominium apartment in Los Angeles, Ms. Rowen is in a cheerful frame of mind. Around her is a sparkling new setting, and she has successfully created a comfortable and—for the present—definitive image with which she can live. The lifestyle is new; the décor is new; the point of view is new—all of these refreshing events largely brought about by a willingness to accept the inevitability of change—and to do something about it.

Moving from a large house in Beverly Hills and an atmosphere of country living, she now finds herself in a city apartment. There are many advantages, for it is an apartment quite near the center of any Los Angeles interior designer's professional life—not far from the showrooms and antiques shops of Melrose Avenue and Robertson Boulevard. Nevertheless, she wanted to duplicate—or, at least, suggest—the same atmosphere of country living to which she had long been accustomed. More important, she wanted to create a fresh lifestyle for herself, and she had no desire simply to crowd masses of furniture into a smaller space—to reaffirm the past in miniature. Ms. Rowen was forced—and it has been a most fruitful experience for her—to edit, to reconsider, to subtract, to simplify.

Her new apartment is relatively small, some fifteen hundred square feet, but all of the rooms—with the possible exception of the study—are unusually large. They have been made to appear even larger through the skillful use of mirrors. In any event, Ms. Rowen points out, the space was intriguing to work with, since her apartment and all the others in the building were carefully designed for maximum comfort and flexibility. So unusual is the building in this respect that she counts among her new neighbors many another well-known interior designer. And certainly no designer of this category would be



RIGHT: Guests approach the living room's indoor garden through a gallerylike Entrance Hall. A mirrored ceiling restates lush foliage, art and a modern Hudson-Rissman wall fixture. OPPOSITE ABOVE: Potted plants at one end of the Living Room frame a grouping of artifacts from several nations. OPPOSITE BELOW: Another view points up the room's natural tones and a large tapestry of Ivory Coast warriors. Atelier table and lamps from Morey Palmer Associates provide surface shine



"When you grow as
a designer, you realize that
nothing is forever."



satisfied to live in those ordinary and unimaginative apartment blocks that lately have been erupting from the ground, in California and elsewhere.

One of the more appealing aspects of Ms. Rowen's new apartment is the view of the Hollywood Hills it has from every window. The view is most memorable in the evening.

"You know," says the designer, an enthusiastic traveler, "at night it almost seems as if I were looking out over the





"Possibly you might describe the colors as nondescript, but I want the people to stand out in my apartment."

gleaming lights of Hong Kong Harbor."

The analogy may be a trifle overwrought, but the general effect is similar—particularly with the abundant foliage inside and on the terraces and the many felicitous touches of Oriental art in the apartment. There is a feeling, too, of "shimmer and sparkle," in Ms. Rowen's words, and mirrors and glass and bright objects everywhere contribute to the desired effect.

There is an appealing ambiguity in the result—a result that reflects the country atmosphere of California as well as suggesting the more brittle sophistication of a New York apartment. This ambiguity is exactly what Phyllis Rowen intended—an atmosphere quite different, for example, from the warm and traditional interiors she designed with her associate, Robert Mentzer, for the California home of entertainer Bob Newhart (shown in the November/December 1974 issue of *Architectural Digest*). The differences point up not only her versatility as a designer, but the important fact that the present apartment is her own—and naturally a clear reflection of herself at this moment.

In arranging the apartment and selecting elements from a large house, she has discovered a good deal about herself, not only as a designer but as a person. In both areas she sought a different image, a different emphasis, a new freedom. As she says, nothing is forever, and the concept seems particularly relevant to her in the matter of interior design. For this reason she has changed her color scheme, and she has now chosen earth colors.

Possibly you might describe the colors—the beiges and the terra-cottas—as nondescript," she says. "But I want the *people* to stand out in my apartment."

Perhaps the most successful revelation of the new image Phyllis Rowen has created for herself can be seen in the décor she provided for the bedroom. A most successful interpretation of Art Déco in the contemporary idiom, it is a bold statement of new views. "Out with the four-poster bed!" she says. And instead of the traditional there is a clear and refreshing modern flair. Bedside tables, for example, adapted by the designer from original tables in Radio City Music Hall—that temple of Art Déco—are bright symbols of a new and intensely personal vision.

"Change is healthy," Phyllis Rowen points out, "and it keeps you young."

The bedroom is more nearly a definitive statement of this point of view than the rest of the apartment—a clear indication of the brightness and freedom Ms. Rowen has found, both as an individual and as an interior designer.

Change *is* constant, and she has come to appreciate the truth of a well-worn cliché, finding in it new facets of meaning and making an absorbing personal statement around them. □



OPPOSITE ABOVE: A 19th-century French sleigh bed, Moroccan chair and antique English tray table from Bac Street Antiques form an eclectic Living Room grouping. OPPOSITE BELOW: Another aspect of the same room reveals more of the adroit space planning and a successful mix of contemporary and traditional elements. A glass-on-glass look on the dining room table, which includes Baccarat crystal goblets, increases the overall sparkle. ABOVE: Bedroom furniture fairly floats on Lucite and mirror, its Art Déco shapes echoed by the sculptured carpeting design. Levolor Lorentzen blinds shade a Venetian glass sculpture.



Dolls' Houses: Infinite Riches in a Little Room

BY FLORA GILL JACOBS



CHARLES ADDAMS might have designed the sizable dolls' house which, with a bit of beginner's luck, a young, inexperienced collector came upon in a southern New Jersey antiques dealer's barn in 1945. A mansard-roofed, post-Civil War mansion with paneled doors, stained glass, and bay, dormer and casement windows, it looked haunted as well as Victorian. Birds or mice appeared to have occupied its cobwebbed premises, and the buyer hesitated before paying the thirty-five dollars asked.

Restoration, furnishing and inflation have intervened since its purchase, and thirty years later, the owner would not, even if it were for sale, take a hundred times that sum for it.

The collecting of dolls' houses, an adult preoccupation in Germany in the seventeenth and eighteenth centuries, when one Frau Negges so over-balanced her dolls' house budget that "she did hurt to her estate," has again become a rage in the twentieth. In the United States as well as Britain and much of Europe, many a latter-day Frau Negges is happily sealing her own financial doom with the purchase of just one more brass chandelier with Bristol globes or possibly an entire mansion.

There have been collectors in many countries in many eras. Wealthy Dutch burghers of the seventeenth and eighteenth centuries, great collectors of full-sized objects, had their households reproduced in miniature and placed in elaborate cabinetlike residences. At the

OPPOSITE ABOVE: Gay Nineties Mansion, built in 1870, houses 1,200 miniature antique appointments. OPPOSITE BELOW: The Blue Drawing Room is accented by bronze bust on black marble pedestal and center table displaying wax flowers under glass. A six-globe chandelier illuminates oil paintings and mirrored wall sconces. 1. Scaled one inch to the foot, the Gentleman's Study contains a captain's desk, a French chess set originally from the Bonaparte family, wine decanter and glasses. Other appointments include a miniature globe, and horn Victrola. 2. The Dining Room, again scaled one inch to the foot, features Bristol glassware, hand-blown wine decanters, six oil paintings in gilt frames, china cabinet and marble-topped buffet. 3. Elaborate pine cabinetry, walnut wainscoting and stained-wood floors complement faux marbre wallcovering in the Bathroom. 4. Bedecked in Alençon lace, the Master Bedroom exhibits antique black-lacquered dresser and bed, atop wool tapestry carpet. Gay Nineties Mansion courtesy, The Ragamuffin, Santa Monica, California.


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[illegible] Museum in Utrecht there is [illegible] room mansion furnished in [illegible] splendor in 1690 that a full-sized [illegible] went to the trouble of burgling it in 1831. Among other items, he made off with an inlaid tortoiseshell cabinet.

During the same time span, patrician British families had their estate carpenters build exquisitely appointed, highly architectural copies of their stately homes. Thomas Chippendale, if one may name-drop, was so commissioned when he was the young estate carpenter at Nostell Priory. An English baby house was likely to have the family coat of arms emblazoned on its façade, and statues on its parapet.

Current collectors are not only a vast but a varied lot. In addition to those of us who seek only antique dolls' houses and their furnishings, there are others, wiser perhaps, who furnish houses and/or rooms with such antiques as they can afford, and fill in with reproductions. (Like prices of full-sized antiques, prices of miniature ones have exploded.) Still others are building houses to contain reproduction furniture they or a wide assortment of craftsmen are making in an astonishing range of items, qualities and prices. Whether part of the craft revival, or a reaction to bigness, or a blend of these, along with the nostalgia which presently infuses our insecure society, the collecting, furnishing and building of dolls' houses or rooms has become, after coins and stamps, and along with dolls, the leading collecting interest in the United States.

This collector long ago evolved the theory, and has made every effort to prove, that everything made in full-size has also been made in miniature. But a few years ago it was startling to discover in a 1903 advertisement what seemed the ultimate: an "Oriental Cozy Corner," complete with spears, battle-axes, fairy lamps, Oriental draperies and sofa cushions. These toys folded up completely and came "packed one in a cardboard box." A miniature tribute to a full-sized preoccupation of the era, perhaps no miniature item better expresses the relationship of dolls' houses of the past, to domestic history. If such a find were now available, there

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1. A view of the Kitchen, from the 1880s house at right, shows a late-19th-century wooden rendition of a tin icebox; an oak table and hutch dating from 1900; a wooden sink with metal faucets, circa 1890; a French tin oval tub with simulated wooden cover; and numerous late-19th-century imitation comestibles. 2. Filled with an array of miniature collectables, the Gentleman's Parlor is replete with American Indian baskets and pots, a pre-Columbian figure, a pair of Rockingham lambs, a Japanese scroll painting, and a late-19th-century ivory birdcage. Equally noteworthy are the imitation ebony Biedermeier drop-front secretary, imitation rosewood Biedermeier chairs and oval Louis XV brass center table. 3. An overview of the 1880 painted-wood house shows five rooms: Kitchen, Dining Room, two Parlors and a Nursery. Although the turned-wood balustrades are typical of the then current German style, the house is thought to be American. Courtesy, Albert Eisenlau, New York.

is at least one collector, if not many, who would trade the family piano—and possibly the family—for it.

Cozy Corners may be long gone, but it is still possible to discover a wide range of miniature antiques—from Victorian Gothic watch-holders to Biedermeier pianofortes—with the black and white keys reversed, as they often were on early pianos. (One of the fringe benefits of collecting such baubles is the attaining of such arresting but useless bits of information.) Although Victorian furnishings were frequently made in several scales, many to be found are inch-to-the-foot, the most popular scale among today's furnishers.

Such treasures can be discovered by chance, or in the shops of specialist dealers. F. A. O. Schwarz in New York and Marshall Field in Chicago maintain antique toy departments. In London, perhaps the best-known source is doll and dolls' house specialist Kay Desmonde. Eighteenth-century pieces are largely in museums but a variety of nineteenth-century furnishings can be found if one can afford them. The collector of reproduction furnishings, on the other hand, may choose with more ease from an almost unimaginable array of craftsmen, catalogs and objects, whether a modestly priced sauna is required ($7 at the neighborhood toy shop) or a Queen Anne wing chair with turned stretchers (a number of times that sum) by Betty Valentine of New

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1. The Pennsylvania House, a clapboard cottage, was made by a Pennsylvania railroad worker over the two-year period from 1912–1914. Courtesy, Washington Dolls' House and Toy Museum, Washington, D.C. 2. The façade of Eton House, circa 1861. Courtesy, Kay Desmonde Antiques Ltd., London. 3. Mid-19th-century Tiffany-Platt house, associated with the Tiffany family of New York, is a replica of a New York brownstone, showing tester bed, marble-topped dresser and built-in fireplaces. Courtesy, Washington Dolls' House and Toy Museum, Washington, D.C. 4. Turn-of-the-century French house of wood, covered with lithograph paper. Courtesy, Washington Dolls' House and Toy Museum.

1





Near the Bois de Boulogne

The Bettencourt Villa—Splendid Country Living in Paris

TEXT BY PHILIPPE JULLIAN



INTERIOR DESIGN BY SERGE ROYAUX
PHOTOGRAPHY BY PASCAL HINOUS

NEUILLY IS SEPARATED FROM PARIS only by the Bois de Boulogne, but the air itself seems different. To be sure, it is not exactly in the country, but there is a definite village feeling about it.

Streets, planted with chestnut trees and lined with high walls, rarely see an automobile. From beyond the walls come the exotic fragrances of well-tended gardens. It is easy enough to imagine velvet lawns, clumps of rhododendrons in the spring, blue hortensias at summer's end and trimmed hedges behind which little girls play hide-and-seek under the eye of an English governess. Some people have swimming pools; others have tennis courts.

Little by little, however, new apartment buildings have encircled these small islands of peace and greenery. The exceedingly luxurious house, for example, where Arturo Lopez used to give the most magnificent parties in Paris, has lost its surrounding park. And the château of Saint James, built at the time of Louis XVI, has kept its own park only because the building has been turned into a school.

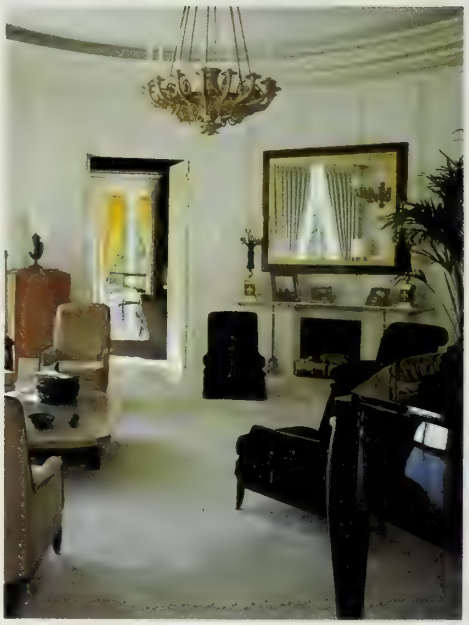
Behind this lovely park is the house belonging to M. and Mme. André Bettencourt. It stands on one of the most unchanged streets in Neuilly, well hidden by an iron fence and a screen of

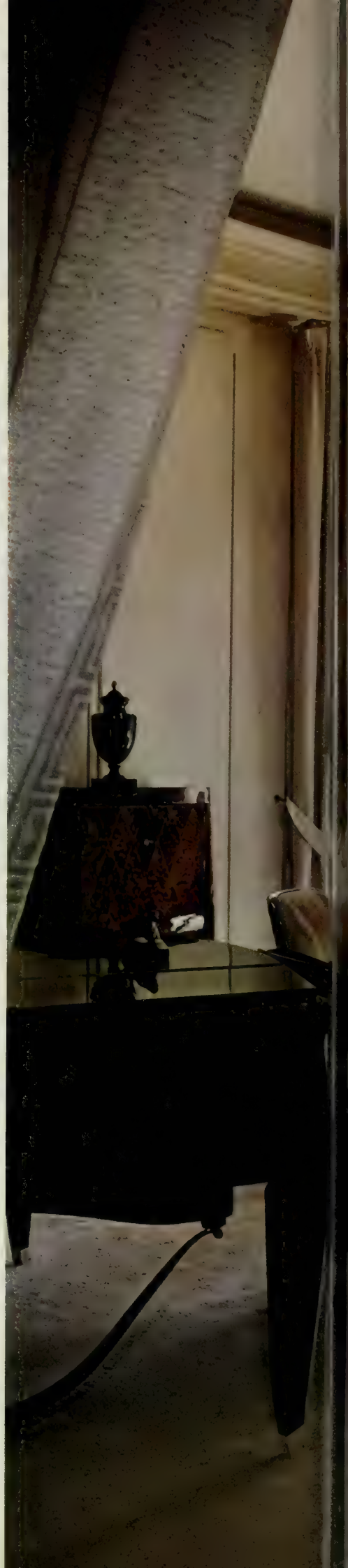
The Entrance Hall introduces the kind of official aura that correctly suits the lifestyle of the villa's owners. A porphyry vase from the home of Prince Murat and a Maillol bronze of a young girl dominate with authority.

trees. The residence is nothing at all like the usual private Parisian house with its little courtyard and garden. Rather, it is a large villa, surrounded by tall trees and the sort of lawn popular at Deauville and Cannes some twenty years ago. This 1950s style is extremely rare in Paris, for in the years following World War II hardly anything at all was built, with the exception of apartment buildings. Indeed, the finest examples of the style can be found only on ocean liners like the *France*. It is a style, of course, which contains many elements of the 1930s—rich in the kind of simplicity that appeals to people who entertain a good deal, both from choice and from necessity.

The Bettencourt house, built in 1951 with classical symmetry, is reminiscent of a foreign embassy. There are enormous verandas, a large gallery serving as an entrance hall and a rotunda with rooms fanning out in every direction. On the right is a smoking room and a dining room, on the left, two formal salons. These wings do not continue in a straight line but veer off on an angle opening to the garden. The rotunda itself is the apex of the arrangement, while another circular area contains the







Definitive low-slung furniture by Emile Jacques Ruhlmann is found throughout the spacious, well-planned villa. The smaller of two Living Rooms contains an ivory-streaked piano that is a prime example of Ruhlmann's 1920s/1930s style. A fine Empire bronze chandelier lights the rounded room.



vast sweep of the staircase with galleries on each side. On the walls of one of the galleries is a splendid portrait by Girodet of Prince Murat, Napoleon's brother-in-law. It serves to underline the governmental aura of the villa.

M. Bettencourt is, in fact, a statesman who has often served as a government minister. He is also a well-known businessman. His wife is the daughter of M. Schneller who founded one of the most extensive cosmetic empires in France. Mme. Bettencourt is a tall slim lady with reddish blonde hair, who is always impeccably dressed.

The villa at Neuilly suits her admirably: large, luminous, without unnecessary complications. Nothing has been left to chance. Handsome bronzes are reflected on polished tables; lovely Khmer sculpture adorns the walls. There are many impressive works of art in the house, but they do not suggest the static quality of a collection.

Throughout the house a number of important paintings serve as striking accents. There is, for example, a large Le Nain dominating the salon off the rotunda—a canvas particularly appropriate to the area's massive proportions. M. Bettencourt's study, a room on a







Views of the larger Living Room reveal an integration of appropriately formal Louis XVI and Empire furnishings. A sculptured duck by François Pompon rests gracefully beneath a large Monet oil. Two 18th-century French chairs by Jacob face each other at an inlaid desk; round table is from the same period.



The décor is eminently suitable for the residence of a statesman who entertains ambassadors and government officials.









smaller scale, is brightened by a Monet interpretation of water lilies.

A reluctance to use the elaborate and the bizarre and the involved is the hallmark of the two artists who have combined to produce the exact effect the owners desired. One of them, of course, they have never seen: Emile Jacques Ruhlmann, the great furniture designer of the 1920s and 1930s. The other is Serge Royaux, whom many consider to be the most impeccable interior designer in Paris at present.

That the talents of these two designers, so far removed from each other in time, have been successfully combined is primarily due to Mme. Bettencourt and her father. In the 1930s her father considered it inappropriate for a modern businessman to live in an imitative décor. He wished to be a man of his time, and he commissioned Ruhlmann to provide furniture for his house. Very soon they became friends, rather than simply patron and master craftsman. Ruhlmann worked in the tradition of the great cabinetmakers of the eighteenth century, using rare woods and a great deal of ivory. His scrupulous search for quality, his totally modern line—never Cubist nor merely functional—has

1., 2. and 3. A velvet-lined Study exudes deep-toned warmth and intimacy. The torso is an 8th-century Khmer piece; the collection of drawings includes the work of Degas, Modigliani, Rodin and Dufy. 4. Simplicity is polished to perfection in the Dining Room, a paean to Ruhlmann's furniture designs.

on one of the most unchanged streets in Neuilly, surrounded by tall trees and the sort of lawn popular at Deauville and Cannes twenty years ago.



made Ruhlmann furniture unquestionably à la mode, even today.

Six years ago, when Mme. Bettencourt decided to undertake some redecorating, she sought the help of Serge Royaux, whose feeling for quality and whose disdain for the superfluous much appealed to her. He adapted his own style to the existing décor.

In the Ruhlmann spirit he designed an enormous circular divan in the rotunda and a pair of low chairs covered in cut velvet. He added several Empire chairs whose formal and official style conforms to the general feeling of the Bettencourt villa in Neuilly.

As is the case in a Royaux-designed interior there are many vivid and lively accents—bright orange cushions and curtains, for example. M. Royaux, always respecting the work of the architect, nonetheless took it upon himself to cover the walls of the entrance hall and the galleries with stucco tiles made to look like marble.

The décor he provided is architectural in feeling and eminently suitable for the residence of a statesman who entertains ambassadors and government officials. Without being in the least somber, the house maintains that dignity which relies upon pure quality and not upon the passing fashions of the moment. □

The stately villa is a rarefied statement of its period; in front lies an enormous expanse of immaculate lawn. Tall windows admit abundant light, softening the massiveness.

INTERIOR DESIGN BY WILLIAM GAYLORD, ASID PHOTOGRAPHY BY RUSSELL MACMASTERS

San Francisco Victorian

Moving into the Twentieth Century





A SAN FRANCISCO VICTORIAN, this house is exactly what it appears to be—a contradiction and a delight. As it is now, it is a wild mix of solid background with a twentieth-century verve as fresh as the foggy breeze off the Farallons.

It was a graying old lady, a beauty out of San Francisco's reckless past, a survivor of the 1906 earthquake and fire, hidden in modest and slightly bruised dignity among fig trees in fashionable Pacific Heights.

The old house may be a charmer now, but it posed many problems for its new owners, a psychiatrist and his wife, a professional writer. William Gaylord, the San Francisco interior designer and longtime friend of the owners, was on hand to help handle their dilemmas, which were many.

The first dilemma: whether to buy a magnificent cabinet, an especially fine antique to preside as grande dame

Discerning spotlighting and the play of firelight against chrome accentuate several views of a dramatically simple Living Room. Peach blossoms and an imposing rare Euphorbia arrest the eye. Sinuously shaped chairs and a curving Swiss sofa whose narrow units zip together supply stylistic seating.



His gentleness, restraint and discretion combined the best of the old with the best of the new.

over the living room—or to get a fine, fast Italian car, equally handsome. A Ferrari won this bout, for a number of personal and practical reasons.

The second dilemma had real horns. The owners had a jewel of a house on their hands. They knew it, and William Gaylord knew it. They all respected the house's tall dignity, its fifteen-foot ceilings and its many other impressive credentials. At first they thought to fill the house with fine antiques proper to her station, to restore her faded glories; in short, to crowd the little rooms again with all the paraphernalia familiar to her youth. It would have been a kind and thoughtful thing to do. But neither of the owners wanted the responsibility of having to care for fine antiques, nor was it possible for their mobile twentieth-century minds to tie up a lot of time and energy in housekeeping and caring for a museum piece.

San Francisco is, of course, noted for its many old houses—especially such ancient and convoluted Victorian exuberances as this remodeled house in Pacific Heights. Many of these houses are museum pieces, but many more are lived in and lovingly cared for by twentieth-century owners. Unlike Los Angeles, for example, San Francisco is not a contemporary city, in spite of many spectacular examples of modern architecture and interior design. It is a city which prides itself on the past and guards that past with great care. For this reason the owners of the present house—with the help of William Gaylord—were careful to maintain the integrity of the splendid sample of early San Francisco architecture they had acquired. But, in close cooperation they had to discover ways in which to reinterpret the past and make it work in terms of their particular lifestyle. A number of possibilities were considered, and most of them centered around the interior of the house. The exterior was the largely unalterable fact.

An early idea—to tear out walls and partitions, to make a huge modern room out of little rooms—was quickly abandoned. They decided to leave the house pretty much alone; simply to brush it up a bit, to pull in here and there, to tuck up a sag or two, and to remove the wrinkles of excessive moldings and surrounds, those beauty marks of a Victorian childhood. Today the old house is new and fresh, but basically the same as it has always been—a nest of little rooms as complex as the plot of a three-decker Victorian novel.

With William Gaylord on the job, the old house relaxed. It submitted graciously to his ministrations. There was no major surgery, no removal of walls, no sharp, abrupt and painful excisions, nothing to harm the sound tissue and bone. The designer has a fine bedside manner. His gentleness, restraint and discretion paid off in results that combine the best of the old with the best of the new. Between owners and designer there was a lot of discussion, much give and take, and plenty of felicitous and genial compromise.

The house in its finished state is not the result of sudden decisions nor bursts of free-flight imagination. It came about only after one and a half years of long-range planning. Hundreds of suggestions were made, then winnowed out. Many schemes were devised, then revised; some were kept, most tossed out, but not before serious and attentive consideration. The young couple and their designer, who have minds and tastes of their own, have had the good grace and manners to maintain the integrity of an old house.

Since the owners live in small rooms, that is reason enough to avoid the clutter of many objects. What objects they have are few but well chosen, discreetly placed and exquisite. Moreover, William Gaylord has shunned patterns that would make the rooms seem even smaller than they are. His background colors are clear and simple, the better to show off the paintings, the plants and flowers and—more importantly—the people, who are the real décor.

The lighting arranged for the house matches the pace of the owners' lives. Except for chandeliers which float in jeweled splendor above eye level and out of the way, the lighting consists of controlled spots. There are no table lamps, because there are no end tables; there are no end tables because the small rooms could not be burdened with furniture whose function would be only to hold up lamps. The light of spots is reserved for the owners' collections of paintings and rare plants. Lighting is not distributed blandly around the rooms but is used as dramatic punctuation, flexible enough to suit whatever intensity the evening's entertainment suggests. It is quite theatrical. Mr. Gaylord maintains that, were he not called a decorator, he would like to be known as an interior dramatist. Perhaps a more accurate definition.

On this subject of titles he speaks

A jewellike chandelier retains a touch of traditional sophistication for an updated Victorian milieu. Bromeliads nestle at the center of the Dining Room table, which is simply a travertine slab upon a chrome pedestal. Here again chrome replaces and rescales the original mantel, and giant Euphorbia *Tirucalli* soften the hard-edge art that fills the walls.



Were he not called a decorator, Mr. Gaylord would like to be known as an interior dramatist.



out boldly. He regards "interior designer" as a euphemism, an inversion of meaning peculiar to decorators. He cites the similar strange custom that makes morticians out of undertakers and sanitary engineers out of garbage collectors. He calls himself a decorator, the plain and simple truth.

The outstanding feature of the house is its counterpoint, the skillful interweaving of many different melodic lines that run between the fixed art on the walls, the movable art of the plants and an even more mercurial art: the living presence of the owners and the friends they entertain.

The house is sparse. The very absence of miscellanea reflects the cool clarity and objectivity of the owners, both of whom are intolerant of distractions. Theirs is a world of thought and does not revolve around material things.

To put it another way, the interiors of the house are the result of unusually happy cooperation and understanding. Owners and designer met on neutral ground, and the result is neither a stage for the parade of a designer's stylistic idiosyncracies nor a showcase for the personal tastes and private lives of the owners. It is a thing apart.

The décor is the end product of an urbane exchange of ideas. It is a neat solution to problems shared on three levels simultaneously: practicality, exact proportion and elegance. After all, both in theory and practice, such is the ideal of interior design. □

Two views of the Master Bedroom demonstrate the clarity achieved without sacrificing comfort and intimacy. Here the existing Victorian mantel is preserved, topped by coral. True to a less-is-more concept, the ottoman also serves as a table. Cymbidium orchids provide the only profusion.



The Gardens of Mrs. William S. Paley

Landscape Architecture by Russell Page

TEXT BY VALENTINE LAWFORD PHOTOGRAPHY BY RICHARD CHAMPION



KILUNA FARM, the estate of Mr. and Mrs. William S. Paley, is an enclave in one of the few oases of unspoiled Long Island landscape still existing within half-an-hour's drive from New York. Well sited at the head of a sweep of rolling grassland, the house commands a rare view of Long Island Sound and the hills of Connecticut. Behind the house, the gardens are shielded by acres of native woodland: oak, dogwood and tulip poplar, with here and there a splendid gray-bolled beech.

Until about two decades ago Kiluna's gardens, though enviable, were not especially remarkable. A grape arbor, rose beds, and a formal herbaceous garden—divided into four parts, centering on an oblong pool and backed by Japanese azaleas—led to yet more rose beds, with a tennis court to one side. Beyond, the woods loomed unexploited and mildly claustrophobic.

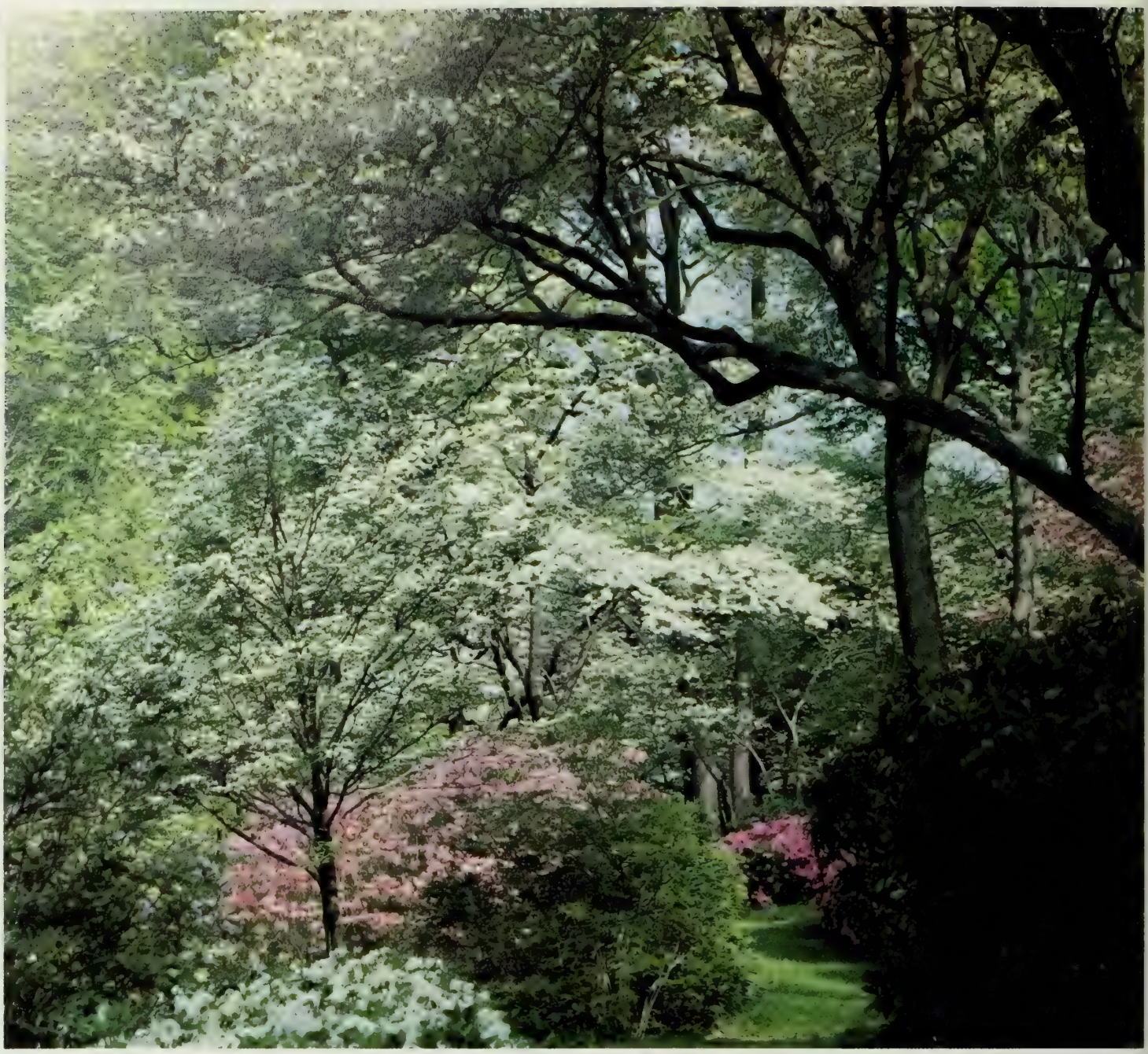
Mrs. Paley, a keen practical gardener, had long felt dissatisfied with her garden layout. To her orderly, imaginative and not uncritical mind, it seemed to have neither mystery nor logic. It was altogether too constricted and enclosed. It lacked a structure, a theme, a focal point. She decided to cut into the woods and seek the focal point; it was in the dell or declivity that she found it.

Like many gardeners Mrs. Paley had always wished for a "secret garden," as much for the pleasure of surprising newcomers as for the possibility of working there in uninterrupted peace.

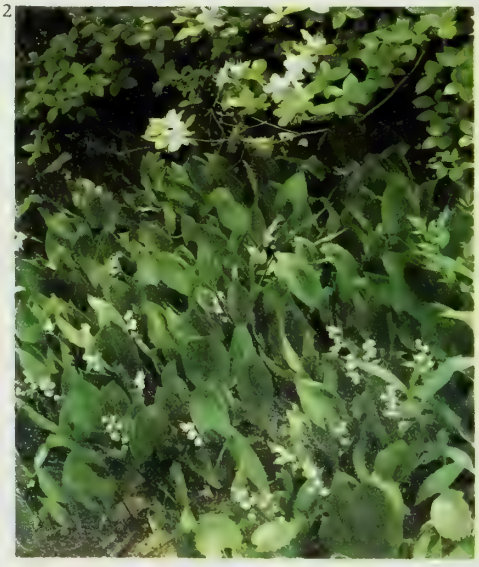
Conversations with three of her gardening friends—Russell Page, the English garden-designer, the late Henry Francis du Pont, owner of Winterthur, and Thomas Church, the American landscape architect—led to the eventual solution of her problem. The dell was transformed into a well-defined and carefully planted punch bowl, with a

ABOVE: From atop the steps leading down to the serendipitous garden, strolling visitors see the dell's many charms: concentric ovals formed by a pond, grass, plants and trees, and the surrounding woodland. OPPOSITE: Vigorous Japanese azaleas and dogwood bloom along the sides of the cool, shaded vale.





2

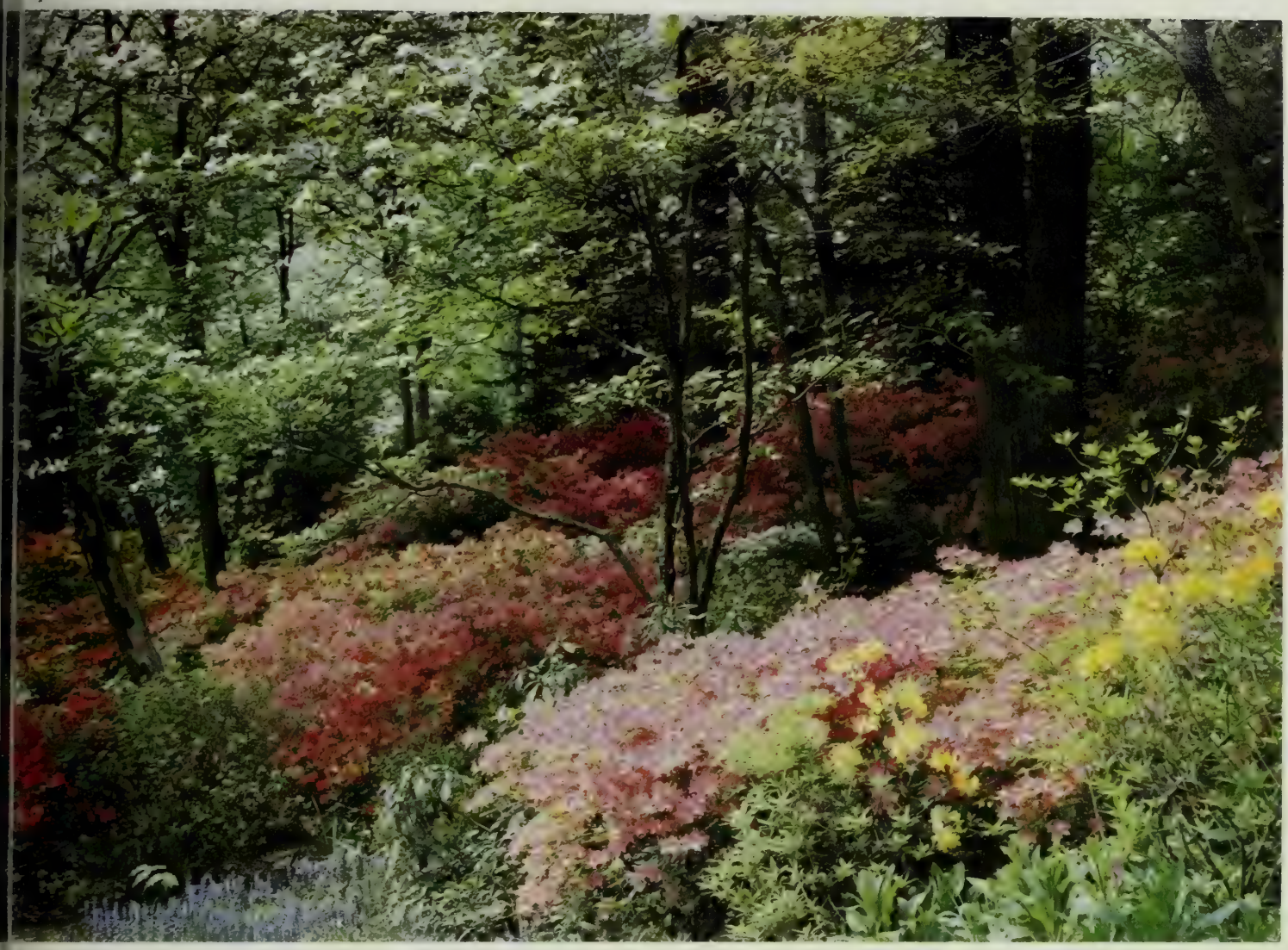


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Like many gardeners Mrs. Paley had always wished for a "secret garden."

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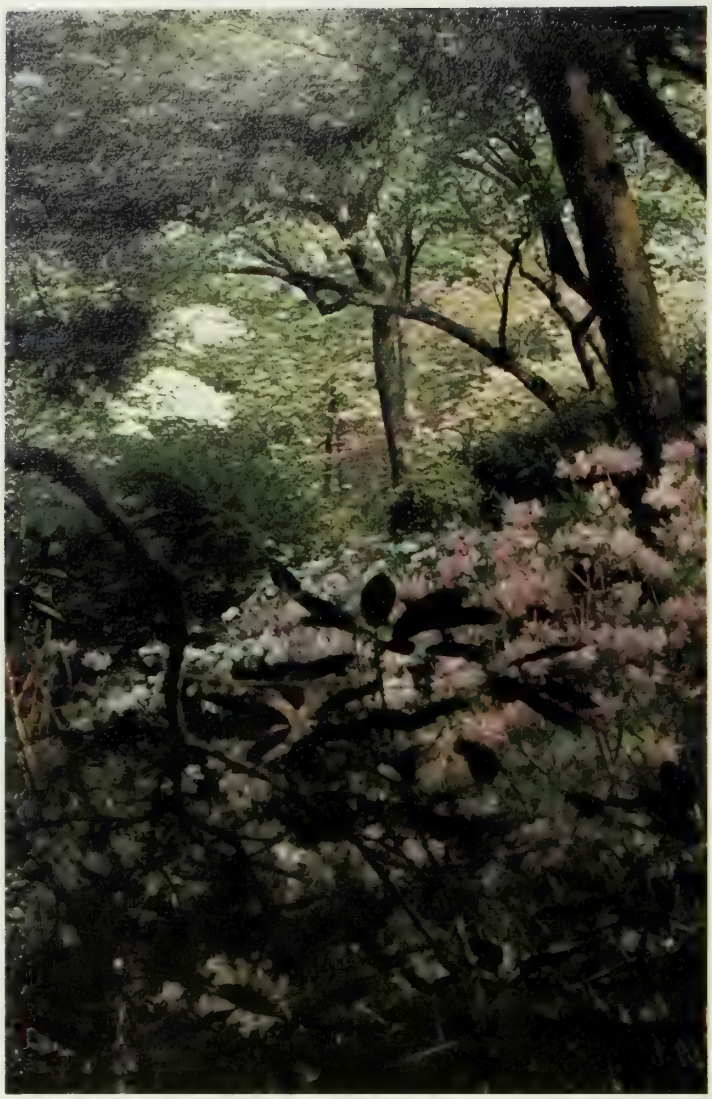
large oval pond in the center, set in an inner frame of lawn, with an outer frame of groundcovers, low evergreens, flowering trees and shrubs.

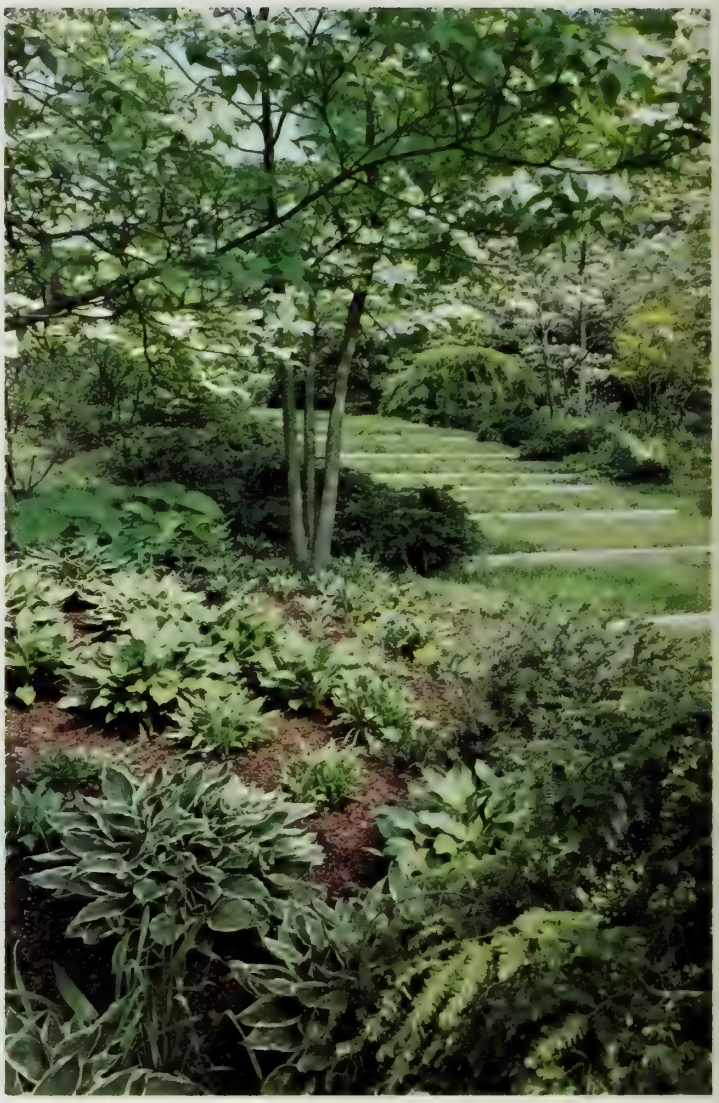
Mr. du Pont and Mr. Church contributed valuable advice. But it was Russell Page who, planning and working with Mrs. Paley over the years—not to mention giving her, in her words, "ten years of homework" during his absences—was most instrumental in bringing the secret garden to life.

The clearing of the dell, and the leveling of the approach to it, were major operations. With the help of a winch mounted on a jeep, trees and underbrush were uprooted and dragged away—not to be wasted, but to be recycled as future mulch. The outlines of the oval pond and lawn and the surrounding paths and planting areas were laid out—with bandages. There was no need to import topsoil: the natural soil of the site was as rich as anyone could desire. The Japanese azaleas of the earlier garden were transplanted to the punch bowl's sides, where they have since flourished almost too well. Some of them are by now fifteen feet across and require repeated cutting and thinning out. A whole field of Knap Hill azaleas was bought to supplement them, together with a rich variety of rhododendrons and mountain laurel brought up by the truckload from South Carolina. Massed groundcovers—a conservative counting today would list about twenty different kinds—and groups of pine and juniper were used to fill empty spaces beneath trees and shrubs and to soften the dividing line between planted area and lawn.

While the initial planting was in progress, Russell Page stayed at Kiluna as a houseguest for weeks and was up at dawn each day to work. Half

1. Surrounding paths on an upper level were planned for walking in both sun and shade among the plantings that cover the dale's slopes. 2. Lilies of the valley blossom beneath the dogwood. 3. A stone eagle surveys the relatively formal area of lawn and clipped shrubbery between the house and the dell. 4. One of many ground covers, ajuga shares space with a colorful drift of azaleas.





seriously, Mrs. Paley claims she sometimes had to intervene personally, to prevent his doing away with some of her favorite dogwoods. But the relationship between the American garden-owners and their English garden-designer has been one of rare mutual understanding. If proof is needed, it may be found in the plain fact that, on first viewing the results of their collaboration, one doesn't say: "This must have been designed by Russell Page" —of all designers he knows best how to resist an obtrusive signature—but rather: "This is as it should be and was meant to be: Barbara Paley's own, individual, character-revealing garden."

Emerging from the Paleys' garden door onto the brick-floored patio, shaded by lindens standing in beds of vinca, scilla and crocus, with a semicircular flight of steps leading down to a lawn planted with beech, one might be tempted to describe the prospect as an enfilade of *salles de verdure*, a succession of leafy, grassy rooms. But the "rooms" are only marginally architectural and formal, and open out onto a second and wider lawn made even wider by a transverse vista cut deep into the woods on the right, to bring in light and air. But the description is not entirely unjustified, for, as in an enfilade, one feels drawn on and on, to see what comes next. On the far side of the second lawn, an upward flight of three brownstone steps forms the entrance to a grassy passage between high walls of clipped rhododendron.

It is only when standing on the third of the upward steps that anyone of average height is even partially aware of the existence of the secret garden, well below and far beyond. As though one optical illusion were not enough, one must now confront another. The pond in the punch bowl is actually twice as long as it is wide: a "gardener's oval." Yet from whatever angle one views it at close range it seems round. But that discovery comes later. The first impression is an unusual sense of curiosity rewarded, of a mystery for once not disappointingly solved.

Her azaleas and rhododendrons are treated as individuals.

3



Much remains to be said about this garden-owner; about the high standards she demands from herself as well as from others; about her uninhibited desire for more and more gardening knowledge, about her tireless attention to detail, her instinctive sense of quality, her broad grasp of landscaping possibilities and their overall effect.

A few random notes must here suffice. The grass paths around her punch bowl are designed to allow three people to walk abreast. The planting on each side of the path is virtually identical—woodland paths being, ideally, paths cut through the native growth. Her azaleas and rhododendrons are treated as individuals: some to be seen through, some to be seen over, some as barriers to be circumvented for an eventual rewarding view of what lies behind. Her groundcovers range from violets and lilies of the valley, through ajuga and tiarella and funkia, to wild ginger and wild strawberries. "And I'm trying creeping thyme this year," says Mrs. Paley.

The fact that Mrs. Paley has recently started to make an entirely new garden—a vegetable garden close to her present greenhouses, far from the woodland dell—might lead some to assume that by now her secret garden has sufficiently grown and matured to be left to settle down, with an occasional pruning and thinning to keep it in shape. But the inveterate improver, she would be the last to agree. As a true gardener, she knows that gardeners are empire-builders whose territorial ambitions, like their problems, are endless; and that the joy and pain of a gardener's life consist in the knowledge that perfection remains just around the corner, and that work must never cease. □

1. A tranquil spot just below one of the encircling paths is thick with rhododendrons, azaleas and dogwood. 2. The stone-edged grass steps leading up out of the dell toward the house pass Funkia *variegata* ground cover and dwarf hemlocks. 3. A view from the far end of the dell catches azaleas and dogwood vividly reflected in the still pond. The dogwood demarcates the woodland from the lawn that approaches the sylvan glen.

The Squire at Home in Kent

New Image for the Davington Priory





"PLACES ARE MORE IMPORTANT TO ME than possessions," says Christopher Gibbs.

The intentions of Mr. Gibbs, art and antiques dealer, are fulfilled with elegance at Davington Priory. It is a Gothic retreat amid swirling mists and yews, or a gentle outpost that sustains some corner forever England—depending on how you look at it.

Either way, the present owner is well pleased with his Medieval ecclesiastical property found, and bought by chance, some years ago as an alternative life to London. Over the centuries it has been overlaid with successive restorations but today is pared back from former embellishments.

The priory stands above the town of Faversham in Kent, an area of fruit growing and hop gardens within twenty-five miles of the white cliffs of Dover, from whence the Spanish Armada was first sighted. Below was a disaster area where the Royal Ordnance gunpowder mills would topple a chapel tower with each explosion. So, bridging the streams of Faversham Creek, past nesting swans, millstones dredged from the river, the squire says—striding ahead, looking most unmonkish in boots, apricot shirt and yellow cashmere—"Up there is my Jerusalem, down here the Satanic mills. Literally."

The priory was founded in the twelfth century and converted to secular purposes in the 1530s. Later came major restorations by Thomas Willement (1786–1871), decorative painter and designer, and more by the Church of England in the 1930s. Manorial courts were held here until thirty years. ago. Much of its character is due to

LEFT: Fearsome 16th-century English stone guardians watch over the Cloister Court, now a boxwood and rose garden. Strapwork-painted clapboard restores exactly the 1845 Elizabethan-style renovation by Thomas Willement. OPPOSITE: Entrance Hall fireplace tiles were copied from Westminster Abbey's chapter house floor. Furnishings include a French gilded iron chandelier and Venetian chair, both early 17th-century.

ARCHITECTURE BY NICHOLAS JOHNSTON, ARIBA PHOTOGRAPHY BY DERRY MOORE



"I'd like to have the gardeners bringing in tubs of camellias..."

Willement's abundant use of stained glass, some of which Mr. Gibbs has maintained or replaced.

Christopher Gibbs enjoys the influence of William Morris and though he owns nothing of the craftsman, surrounds himself with possessions of kindred spirit: arts and crafts, pastoral Elizabethan and that which is synonymous with Falstaffian Merrie England.

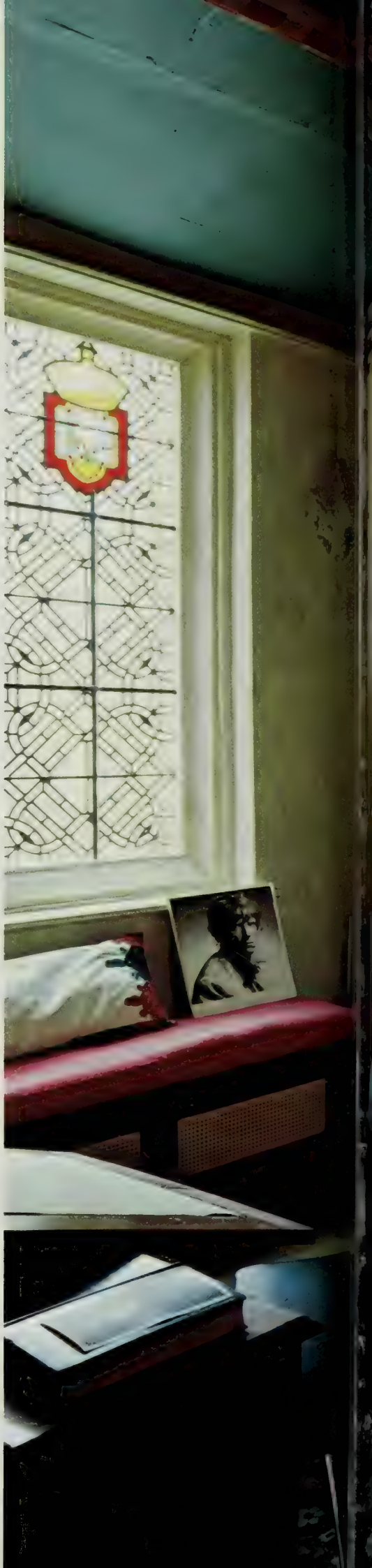
In the front hall are firedogs, a Field of Cloth of Gold tapestry, a refectory table and candlelight—all collectively blueprinting the mood. Pride of place is given to a painting depicting the Fool.

"He's a very important element in life," comments his owner, padding towards a sitting room where a log fire blazes, and there is Lewis Day wallpaper of green leaves, books galore and tea in white porcelain.

At the point where residence meets church wall a number of rooms have been rescaled with the collaboration of architect Nicholas Johnston to form a space with terra-cotta walls, and water cascading into a marble container. A shepherd's crook rests in the corner. Step down, and in the center is a piece from a Greek statue of the fifth century B.C., used as ballast in the ship which brought the Lions of St. Marks to Venice. Throughout the corridors can be heard the sound of tinkling water.

"I'd like to have the gardeners bringing in tubs of camellias and many maids a-polishing." This attitude contributes to a particular English idiom, as do the avenues of limes, newly planted. Outside are surprise retreats; one is a large cardinal's chair tucked away behind the vegetable garden in rare splendor.

The upper floor of the house has



Colorful tulips and a vividly upholstered window seat relieve the Spartan quality typified by the Study. Original 12th-century Caen stone curves around the doorway; another arch, dating from the 14th century, contains Willement's 19th-century fireplace and finely carved panel. Intriguing painted coats of arms represent local religious orders.


Overstone

1



2



3



"And is there honey still for tea?"







myriad rooms, some that enfold a sensual Eastern influence with their rugs, lamps and fur, golds and mauves. A turretlike bedroom has Genoese velvet hangings and handsome sixteenth-century double bed from Warwick Castle. From here the owner, perhaps clad in shell-embroidered caftan and nomad's yellow slippers, is master of all he surveys. Although a confirmed bachelor, he agrees his home is one fit to encompass family country life.

"Sturdy furniture, shelves that don't collapse when you remove a book, chairs that withstand plenty, a certain robustness—surfaces that will take the swing of a dog's tail.

"Ireland has always been a great influence on me—the intense green, the ways things are done with handsome arrangements of furniture and furnishings that can cope with outdoor life. Though I'm not much of a gardener.

"I'm more interested in the continuing stream of Englishness that runs from Medieval times to Norman Shaw, rather than the influence of Piranesi and Palladio. I regard Robert Adam as an admirable architect who has had a pernicious influence on English design. Horrors have been perpetrated in his name by people who didn't understand architecture—skinny moldings with plaster swags, insipid colors, soppy corals, dreary turquoises. What passes for Robert Adam has frequently nothing to do with his subtle, rather daring arrangements. The eighteenth century is not the be-and-end-all of architec-

1. Willement built an Elizabethan-style Porch from fragments of 16th-century carving. 2. Japanese gilt bronze lantern and Grinling Gibbons mirror, both 17th-century, complement the Library's 18th-century English furniture. 3. Upstairs Hall leads to an elaborately carved 16th-century oak door and a massive bed from Warwick Castle. 4. Eastern-inspired Upstairs Sitting Room features Moroccan fabrics and luminous Willement stained glass 5. Medieval beams and painted clapboard characterize a Bedroom. 6. Master Bedroom glazing includes interesting early roundels and unusual lead patterning.



ture. I'm personally more interested in a specially English interpretation of philosophical, archaeological ideas. I suppose you'd call my style scholarly. I'm not one for Chelsea porcelain."

The ambience is deanish. "But I don't define a masculine look as one that is drab and severe. I relish stained glass and Oriental carpets."

The setting of his priory is one scurrying with half-veiled mysteries. Though the present owner in three years as squire has scraped paint to uncover six earlier layers and ferreted to unearth original fireplaces, he knows there is much, much more.

Propped on the library mantelpiece is a copy of a 1915 photograph of Rupert Brooke. The owner cheerfully admits to his own personal peacock vanity—and his features do resemble those of the famous poet.

Overall Davington Priory transmits much of what one Rupert Brooke poem defines as "affection for holes in the ground, furs to touch, white plates and cups, voices in laughter." It is a continuum, for as you go towards the imposing timber gates you conjure up a spectral dance before the dawn with a hundred vicars down the lawn.

Rupert Brooke's lines haunt: "For stands the Church clock at ten to three/ And is there honey still for tea?"□

A timeworn 14th-century stone curtain wall still stands to the west of the priory itself, which was founded in 1153 for the Benedictine Order and later converted to secular purposes.

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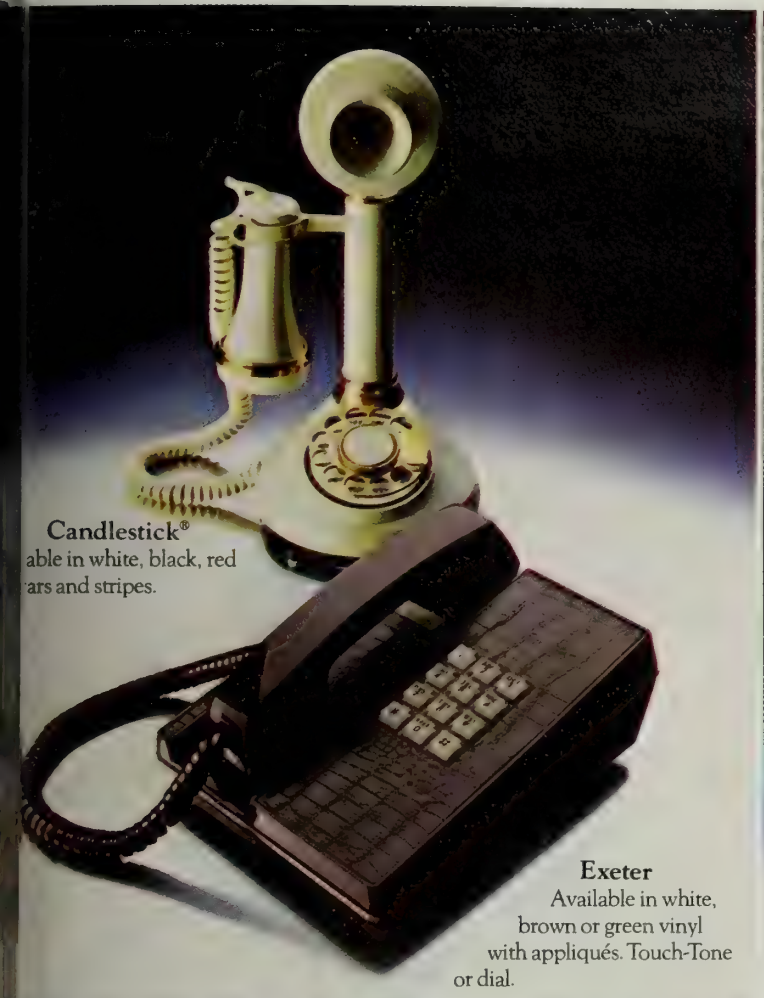
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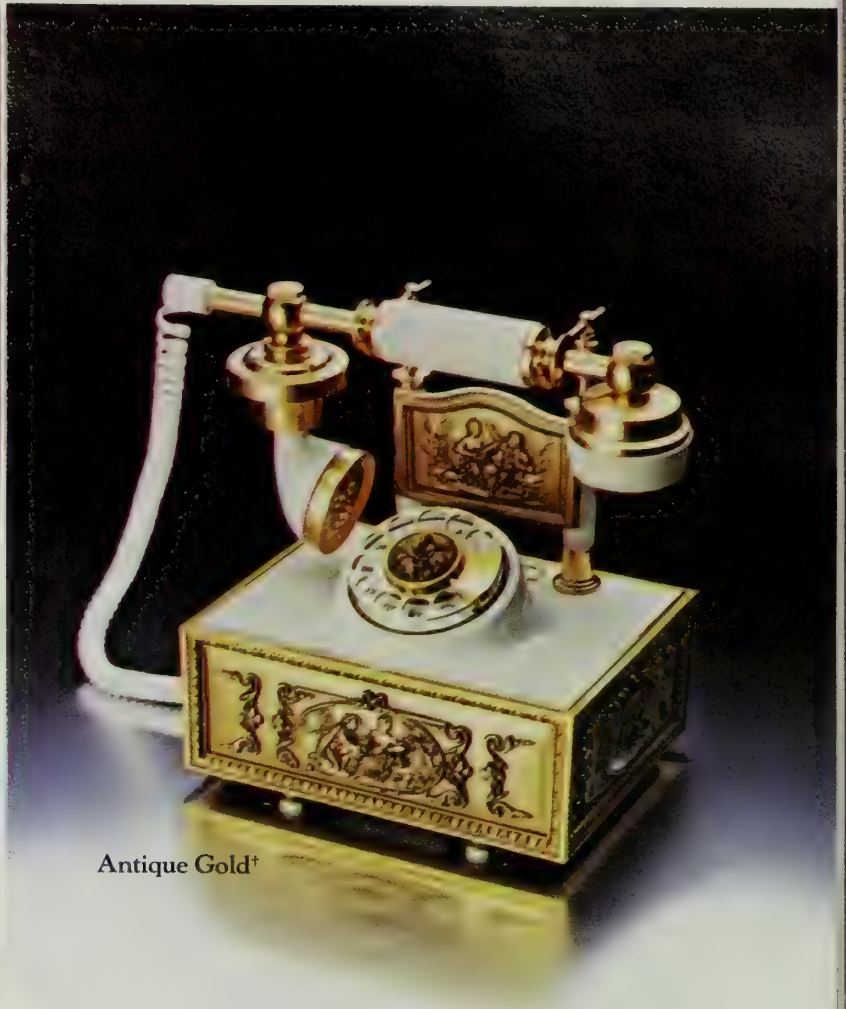
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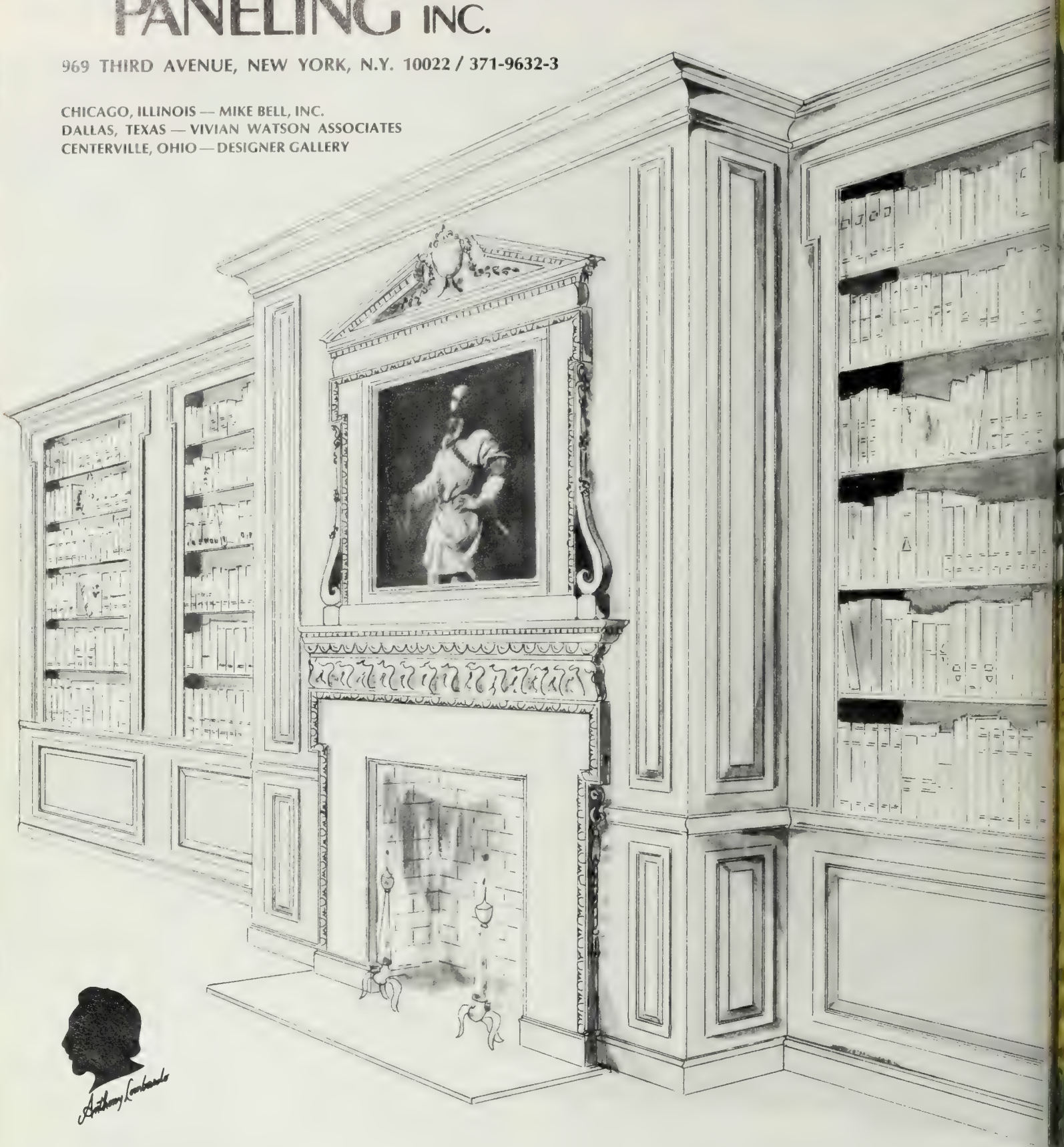
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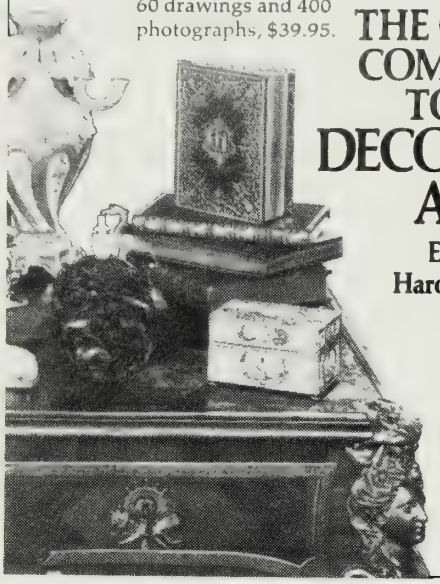
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ANCESTRAL PORTRAITS *continued from page 81*

We must admit that Chinese ancestral portraits are not acceptable in the canon of Chinese painting which has always regarded *shan-shui* ("mountain/water") or landscape painting as the ideal. This point of view is easy to understand when we remember that, to the ancient Chinese, the natural world was the complete surround of mankind. Nature was a primary concern, and hence, by extension, Chinese painters saw mankind as occupants of a very small space in the order of the universe. To Chinese artists and philosophers mankind was no more important, was just as evanescent and just as likely to show up again, as the morning dew on a leaf.



Mandarin gentleman with number one wife and two younger wives.
Gouache on paper; 42 x 72"; Tao Kuang Period.
Courtesy, J. Robert Scott & Associates, Los Angeles.

The Chinese themselves did not regard ancestral portraits as great or even good art. They commissioned them by the thousands and gave them respect for many reasons, art being the least important. The structure of Chinese life, then, is the best clue to understanding these portraits.

The basic genius of Chinese civilization is, and has always been, ethical. Certainly this has been true since the times of Confucius and Mencius, who taught that filial piety was the unseen but very real foundation of society. The first and supreme duty of a child was to the parents, and that of the parents to their ancestors. The whole social structure of the

Chinese was based on the family. Politically, too, the nation was but one great family. The authority of the government was but the long arm of parental authority to which all children (citizens) were bound to yield implicit obedience. The Western idea of individual liberty and dignity, distinct from the family, was completely absent from the Chinese mind. The father of the family was responsible for the qualities and views of all his offspring. He was rewarded for their virtues and rebuked for their faults. The glories of the son ennobled the father and all his ancestors. By the same token, the crimes of a son disgraced them all, back in time for countless generations. On this, the whole moral structure of Chinese society was predicated.

The system worked reciprocally, also. If children owed respectful honor to parents, and parents owed worship to ancestors, then, in good manners, ancestors were obliged to return the favor of filial piety. The Chinese performed many

CHINESE PAINTING
HAS, TO US, THE CHALLENGE
OF A PUZZLE.

ceremonials, often loudly and with great gusto, to awaken the spirits of sluggish ancestors and remind them of their duty to protect the living and provide all the good things of life—rice, children, and cash, in that order. It was all very simple, polite and eminently practical.

Thus it was that Chinese ancestral portraits were important, but not for artistic reasons. They were symbols that filled ethical, social and political needs all at once.

A people so imbued with a sense of order and beauty in life and death, so sensitive to the logic of natural events, instinctively carried these qualities into activities normally considered "non-art," of which ancestral portraits were one.

Chinese ancestral portraits are always frontal, the subjects posed stiffly in an attitude proper to authority and the elderly. The only note of personality is reserved for the face, which is generally a stylized summation of the presumed virtues of the sitter—dignity, benevolence, cheerfulness, wealth and so forth, an iconlike formula. In this context, the comment: "The Chinese have faces, the Westerners a collection of features," is certainly not far amiss.

Logically, there is no movement in the portraits. Why should there be? The subjects are deceased and presumably immobile. They are vested in ceremonial robes, rich with patterns and complex symbols to indicate their social status and commendable virtues. Surely that is identification enough. There is no linear perspective nor background (those sacred cows of Western painting), because there is no need for them. After all, the ancestors have taken abode in no specific place.

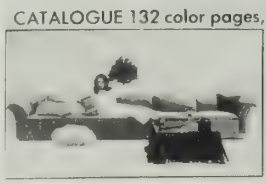
Pro or con, art or non-art, Chinese portrait paintings are an arresting experience. No one can deny the power of these ancients, these nameless, perhaps even inglorious, Chinese ladies and gentlemen who look out at us, lean toward us out of the past, out of reason, their inscrutable features brushed on fragile, perishable silk by an unknown hand. □



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DOLLS' HOUSES *continued from page 129*

England, one of the most gifted of the miniature furniture makers. It is possible to obtain a pair of Hessian andirons from New Jersey, Coca-Cola trays (in several styles) from San Francisco, or a toothpaste tube and brushes from Ohio.

There was probably no toothpaste, but there was a bathroom (rare in those days) in the first recorded dolls' house. Although this was commissioned in 1558 by Albrecht V, the Duke of Bavaria, for his small daughter, the poor child was never able to play with her toy; it proved to be so elaborate that her father had it placed in his art collection instead. The



ABOVE: Late-19th-century German house, on the left, sides an antique house with unknown history. Courtesy, Marie Berdy, Chicago.

OPPOSITE: Façade of an English Victorian villa, circa 1880, in original condition. Courtesy, Kay Desmonde Antiques Ltd., London.

house perished in a palace fire in 1674, but an elaborate inventory survives, and other splendid examples may be seen in museums in Germany, the Netherlands and Britain.

Royalty has been consistently associated with doll housing. Queen Anne presented her goddaughter, Ann Sharp, born in 1691, with a large baby house which may be seen today at Stranger's Hall, Norwich. According to tradition, the dolls are not only standing where she placed them, but their names—"My Lord Rochett," "Sarah Gill, ye childe's maid," etc.—are still pinned to their clothes on faded slips of paper.

No less a personage than Peter the Great of Russia, as a young man visiting the Netherlands, was said to be so intrigued by the great Dutch *poppenhuizen* that he commissioned one for himself. Versions of this tale, relating his eventual refusal of the completed house because of the high cost, have been discredited but the legend continues.

In relatively recent years, the magnificent dolls' house created for another royal dolls' house addict, Queen Mary of England, and presented to her in 1924 by her loyal subjects, has vied with the State Apartments in popularity among visitors to Windsor Castle. The architect was Sir Edwin Lutyens who also designed the British Embassy in Washington

and the city of New Delhi. The limousines in its garage include a Rolls-Royce, while among the books in the library are leather-bound manuscripts personally inscribed by then-prominent English literary figures.

Hollywood royalty—a cinema queen—was responsible for what is perhaps the best-known dolls' house in the United States. Colleen Moore, a star of the silent screen, commissioned a miniature Fairy Castle which traveled widely for charity during the 1930s and 1940s and is now a permanent and popular exhibit at the Museum of Science and Industry



in Chicago. A most celebrated fixture is the drawing-room chandelier of diamonds, emeralds and pearls.

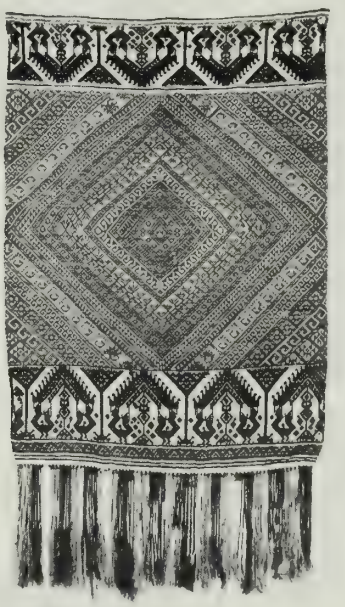
Needless to say, not all the dolls' houses of the past were adult toys. For obvious reasons, the imposing specimens have survived, but modest dolls' houses have also been built through the centuries. About a year after she discovered the New Jersey house mentioned at the beginning of this summary, the same inexperienced collector found, in a West Virginia antiques shop, a three-room house of lithographed paper-on-wood. Over the door was the name of R. Bliss, a Rhode Island manufacturer who, before the turn of the century, began marketing a series of such houses.

In the best gingerbread tradition, with turrets, gables and spindles, these were modestly priced when new, and are now eagerly sought after. The house is now part of a street of Bliss houses in the Washington Dolls' House and Toy Museum, and the inexperienced young collector, now older and wiser, is glad she paid eight dollars for what the 1901 catalog described as a "seaside cottage."

It is one small building in what has been a quest, and is the theme of the Washington Dolls' House and Toy Museum and its collections: historic preservation in miniature. □



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ordering from Desfarges of Lyons of a whole new "summer décor" for the alcove: a white *gros de Tours* silk with a woven and embroidered design of colored bouquets of flowers, ribbons and peacocks' feathers for the walls and bedspread and outer bed-curtains and fire screen, with matching silks for the headboard and bolster and *impériale* of the bed.

Characteristically she had previously ordered a quite different summer décor—a blue-and-white brocade of flowers and butterflies—from Pernon of Lyons. But she had rejected it when made, feeling that it might do for Fontainebleau but not for Versailles. Alas for the tottering finances of 1787 France! But the queen's preferred choice—of which, so far as is known, only the original bedspread and fire screen survive—was by any standard so luxuriously beautiful (and perhaps also so prophetic; are not peacocks' feathers said to bring bad luck?) that it seems only right and fitting that the missing parts of it should now have been rewoven and re-embroidered in accordance with the documents of the period, to form the principal feature of the recreated room.

The work of restoration has been essentially a combined operation. Though its success owes much indeed to the talents and enthusiasm of the present Curator-in-Chief, Gérald Van der Kemp, M. Van der Kemp is the first to pay tribute to the devoted scholarship of his predecessors, and to regard himself merely as one privileged to continue their work. Gratefully, too, he acknowledges the contribution of a more heterogeneous but equally devoted twentieth-century company, French and non-French: the Silk Federation of Lyons, who not only wove but also presented the silks of the alcove; the small but brilliant team of expert artisans (embroiderers, *tapissiers, passementiers,* carvers, cabinetmakers, gilders, restorers) who, working meticulously after the original documentation, have performed astonishing miracles of beauty and finesse over many years; and last but not least, the individual and corporate benefactors, whose generosity has made so much of the work of restoration possible.

The Savonnerie carpet of Marie Leczinska was presented to Versailles by Mrs. Barbara Hutton in 1949. The bedspread was bought back in New York in 1959 by Mr. Rush Kress. Mr. and Mrs. Graham Mattison paid for the carving and gilding of the balustrade, remade by the *Direction de l'Architecture.* Mr. Mattison and the Kress Foundation combined to meet the costs of the embroidery of the silks, and carving and gilding of the bed and of the frames of the silks in the alcove. The late Pierre David-Weill presented the four x-stools that are ranged just outside the balustrade. The Mitsukoshi firm of Japan donated the rock-crystal chandeliers, exact reproductions of the original ones.

Perhaps it goes without saying that certain aspects of the restitution of the Queen's Room have come in for criticism. In France mutual disparagement is a favorite sport of experts, and criticism, informed and otherwise, is something of a national passion. But for a foreign observer the combined operation decisively proves two things: the supremacy of France's finest artisans and the force of Gérald Van der Kemp's admirable conviction that Versailles belongs by this time not only to France but to the world. □



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The Art and Antiques of China Today

By Suzanne Morrow

THE COUNTRY THAT GAVE US FOUR THOUSAND YEARS OF ART, SO full blown and with such lusty vigor that some is the most beautiful and powerful ever created, has shifted its creative energies to a new landscape and put its past achievements under a new light. What is emerging from China today are new answers to old questions: What is available now in the antiques shops? Where are the mutton-fat jades, the technically unsurpassed bronzes, the porcelains from the Ming, unparalleled by any other country or time?

For answers, we looked to the experts. First, collector *extraordinaire* Helene Pollock, who recently returned from a trip to the People's Republic where she was guest of the Tientsin Fair, says, holding out a small cardboard carton, "Here is what I found in the antiques shops." She lifts out an enameled dish. "This is late nineteenth century," she says, "not a collectable, not valuable." She lays two Art Nouveau belt buckles on the table, a couple of blue-and-white ladles of recent vintage and the sort of dish that often held black olives on American tables in the 1930s. "You see," she says, "only trinkets. If an article is of value to the Chinese, it is not for export.

"I saw lots of chinoiserie: porcelain, furniture, bibelots that were sent to China from Europe during the eighteenth century to be painted and decorated, but the prices are high. I bought one scroll. It was painted by an Italian living in China; three Oriental figures with round European eyes. It meant nothing to the Chinese, and they were happy to sell it to me for $20,000. Many of the antiques dealers that I saw are now working in the shops they owned before the Revolution."

The specialty of *H. Pollock* in Beverly Hills is Oriental rugs, antique ones. "I bought a few new ones," says Ms. Pollock, "because I thought they'd be interesting to have in the shop. They're made in the same way they were hundreds of years ago. And of course, there's a forty-five percent duty.

"The best Chinese antiques are right here on the West Coast. I'm buying from estates and private parties."

The Oriental expert at Sotheby Parke Bernet in Los Angeles, Mr. Edward Hardy, says, "At the Canton Fair, the earliest collectables I saw were 1820 and of little merit. The best decorative pieces we have in America were brought to this country in the early 1900s by the great collectors."

Indeed! J.P. Morgan owned a monopoly collection of porcelain that created such price levels that in 1905 a *famille noire* jar with a smashed neck and no cover sold in Paris for more than £2,000. Forty or fifty years before, *famille noire* had been nothing more than an interesting fad.

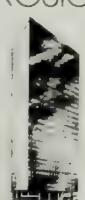
"It all depends upon what you want," says Mr. Hardy. "Morgan's collection was decorative, those tall palace vases, et al. At a recent auction here, an eighteenth-century jade mountain, quite fine and delicate, eleven inches tall, went for $12,000; while a robust amber glazed camel, a tomb figure from the T'ang, sold for $8,000."

Laurence Sickman, Director of the Nelson Gallery, Atkins

continued on page 174



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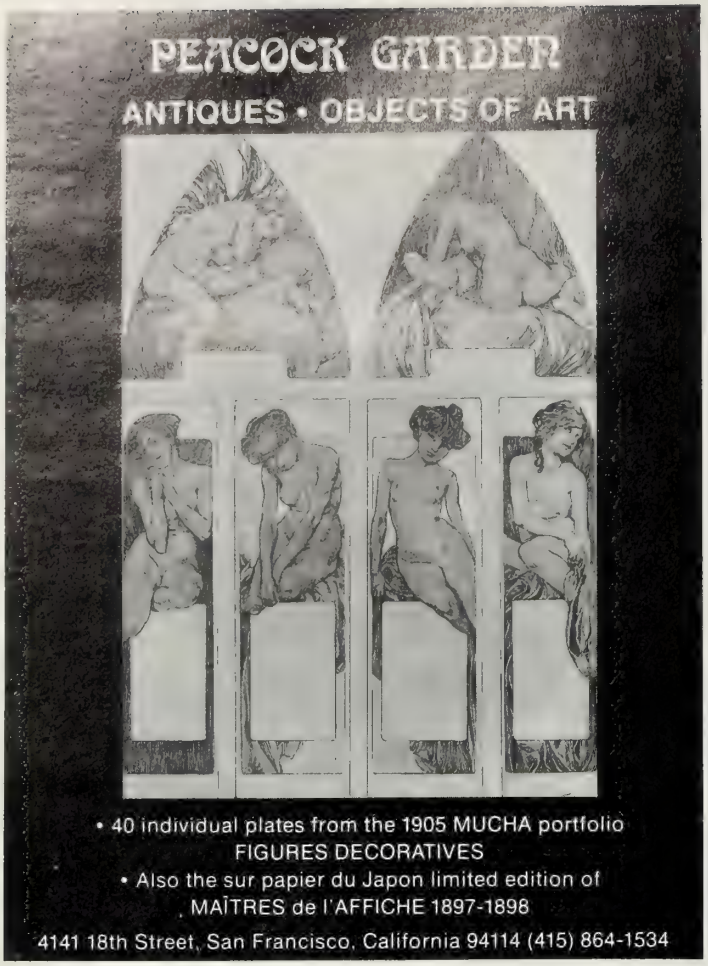


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COLLECTING

continued from page 172

Museum, Kansas City, which houses one of the finest Chinese collections in the world, says, "The world market for Chinese antiquities is in London, but be prepared for high prices. This is not an inflated market but a market of scarcity. People are beginning to recognize the value of Chinese art." And so, apparently, is the museum's insurance company; premiums have increased several hundred percent in the last ten years.

"The craftsmen in China today," says Mr. Sickman, "are working with ivory, jade, porcelain, hardstone, elaborate figurines and jewelry for export. The same is true of the weaving industry. Brocades, damasks, silk yard goods are for export, along with the enormous embroidered pictorial wall hangings.

> ...AN INTEREST FOR THE RARE OBJECT, RATHER THAN THE MERELY DECORATIVE.

The Chinese today are holding on to their past treasures. They're doing a lot of digging, but no selling."

Mr. Alan Hartman of *Rare Art* in New York says, "There is fine jade today in China, it's not antique and the prices are high. The best places to shop for jade are New York, London and Hong Kong. Right now, the most popular color is lavender, then white, and the least in demand is spinach green. Whatever you buy, the price will be high. From 1965 to 1973 prices increased ten times."

In New York, Sotheby Parke Bernet's Oriental expert James Lolly says, "What is exported today is mostly nineteenth century, and the prices are enormous. This particular market is created by the skill of the seller and the desire of the purchaser. We have plenty of material here and in Europe.

"At one time good Chinese art was easy to acquire, and inexpensive. Recently I visited a Fifth Avenue apartment and saw a bowl that had been to our auction twice—once in the 1950s when it sold for $300 and a second time in the 1970s when it brought $30,000. There has also been an increased interest in the last six or eight years for the rare object, rather than the merely decorative. A plain dish from the Liao Kingdom sold in 1938 for $25, and in 1973 for $34,000.

"Regardless of the increased interest, attitude and scholarship toward Chinese art, many people are not aware of its value. How painful it is to see rare objects mistreated: drilled with holes and made into lamps. And people are careless. Someone found a Chinese horse, probably while cleaning out his garage, threw it into his station wagon and drove to Sotheby's. The horse arrived, packed upside down in a carton, and sold at auction for $95,000. However, there are many who are cognizant. In London recently a Ming bottle made a record price for anything except a painting: $1,000,000."

Ming, once a cliché in the annals of collecting, figured in the drawing-room comedies of the 1930s and the musical shows and revues of the 1940s:

"If you want . . . a teapot, early Ming,
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Ming today has outpriced its origins in the once-great Oriental world of art, unequalled in any era or area. □

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DECOR FOR DINING

Young Designers Present New Styles in Table Settings

By Rosemary Kent

TIFFANY & CO., the renowned Fifth Avenue headquarters for jewelry and fine home furnishings, currently has a marvelous show in store—The New Designers Show. Open through the first week in November, it features some of the most innovative designs in the area of table settings today.

It is the first show of its kind in almost a decade at Tiffany's. According to George O'Brien, vice-president and design director, the purpose is "to show how to use our designs.

"Our philosophy at Tiffany's is to supply the best design available," he explains. "We are not, however, forcing anything on anybody. We're only giving ideas and encouraging imagination, no matter what your preferences may be."

The New Designers Show includes eight young designers whose names are not yet widely known. Bob Currie, Bill Goldsmith, Philip Haight, Susan Hutchins, Robin Jacobsen, Raymond Jurado, Christine Maly and David Salomon are all designers with a strong background in the retail area.

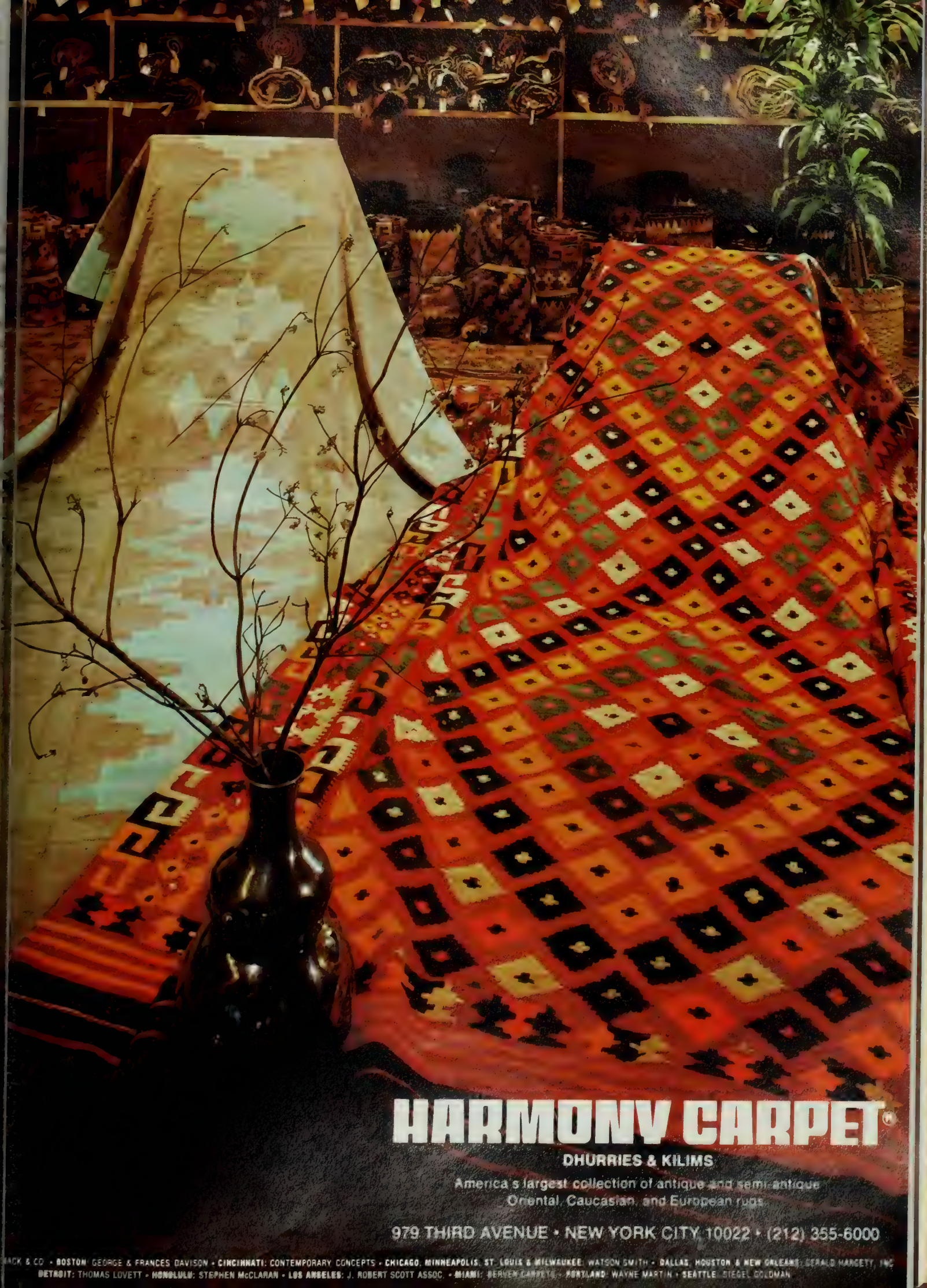
"The reason we haven't done a show of this kind before now," says Mr. O'Brien, "is that, quite frankly, I hadn't been able to find any designers who were doing interesting enough decorations. Or at least finding new ways to do old things. I wanted something original for Tiffany. And in my wanderings around the city, I started to notice that the more creative designs were to be found at the retail level—the interior of a flower shop, the window of a department store, the exterior of a florist. So that's where I went for my selections."

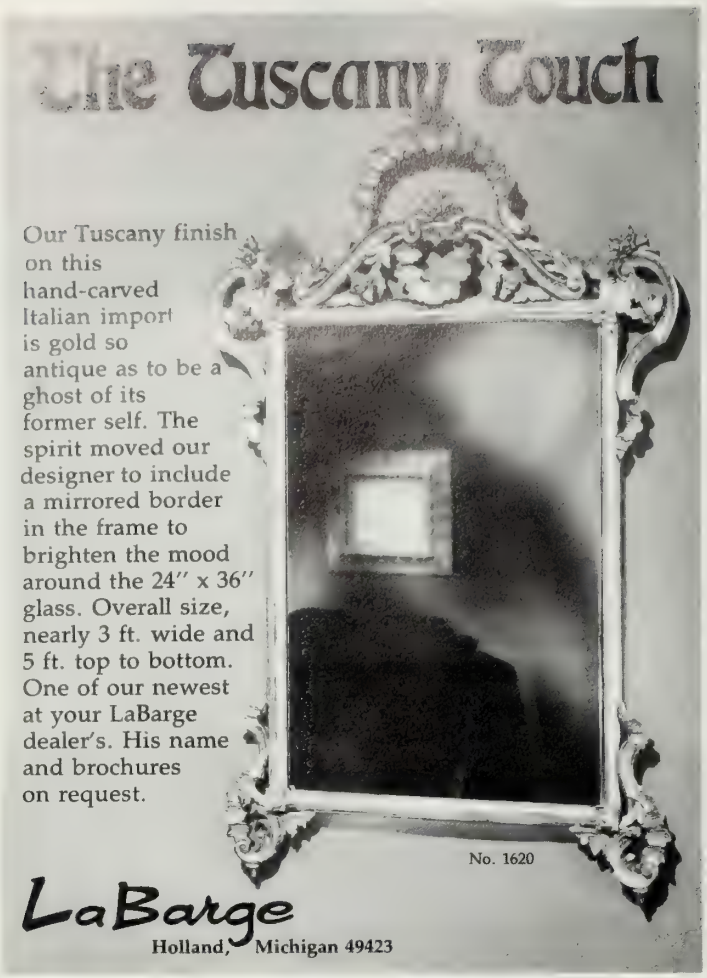
For the present show, Mr. O'Brien did little more than give the eight designers a green signal: "Do whatever you want—breakfast in bed, dinner on the floor. It's up to you."

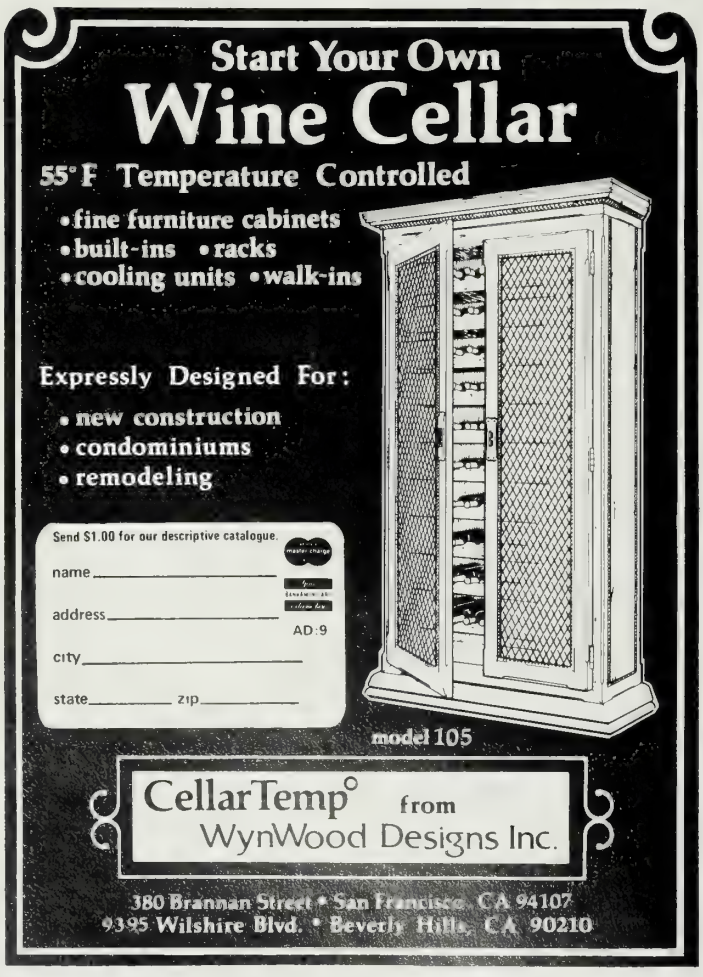
Bob Currie, for example, is the display director at Henri Bendel, in charge of the store's humorously chic windows. He has created a setting for Pauline de Rothschild, "a lady who understands and enjoys luxury." For his setting Mr. Currie has arranged three Venetian gold chairs around a square concrete table set with Tiffany vermeil flatware, silver and gold tumblers and plates, with a German Baroque angel dominating the table. "I took elements from the past and gave them a Renaissance feeling for her," says the designer. The effect is so dazzling one only hopes that Pauline de Rothschild will come in from Paris for the show.

Christine Maly, an interior designer in Bloomingdale's home furnishings department, must have been inspired by the present vogue for things Chinese, since she has created an Oriental setting. Her dinner-for-two arrangement is clean and understated. "I enjoy spareness, and that's the way I work."

"Some people are born with an ability to design table settings," says Mr. O'Brien, "just as one has an aptitude for science or sports. Others have to work harder to achieve it. But it is not an impossible task, and the pleasure it affords is well worth the effort. The real work begins when we start to educate the eye. And I can't help but believe that this show is a real eye-opener." Indeed it is. □


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WINE

Warming Rituals—The After-Dinner Drink
By Roy Brady

IF THE ENGLISH SPEAKING WORLD was slow to discover the pleasures of the aperitif, it has made up for it in the vigor of its after-dinner libating. Indeed, drinking after dinner has been a pastime of near universal popularity wherever there has been anything to drink. The restaurant, which is so familiar a part of life that it would be difficult to imagine getting along without it, was actually invented only a trifle over two centuries ago. Pierre Andrieu, that diligent student of restaurants, finds that the first one was opened by an enterprising Parisian named Boulanger, on the rue des Poulies in 1765.

What is best to drink after dinner? Some say sweet things, especially in cold weather, but at one time more than a century ago the English gentry preferred very dry claret. Some say light, cold drinks in hot weather, but English officers in India used to drink strong, sweet Madeira—improbable as it may sound, very good drunk that way. History's answer to the question seems to be: Drink whatever you like and can get. There are traditions, of course, but they are flexible.

An after-dinner drink does not have to go with anything else, as a dinner wine does. It does not have to prepare the way for anything else, as an aperitif does. Its only duty is to please you. The dinner you have just enjoyed will have some influence. An elegant formal dinner will call for something distinguished, something with a lot of character, a fine Cognac or Armagnac, a liqueur, or one of the three great dessert wines of English tradition—port, sherry, or Madeira. A modest summer supper may be happily followed by a light wine—a Gewürztraminer, a light muscat such as Christian Brothers Château La Salle, or one of those semi-sweet California Johannisberg Rieslings that have become so popular.

The high alcohol content of brandy sits well on a heavy dinner, and of all the brandies made throughout the world, none but the extreme chauvinist would seek to deny Cognac first place. Fine Cognac is one of the most individual drinks in the world and wants nothing but a large snifter and, possibly, coffee, preferably espresso. Armagnac is often a second choice, but it always seems to me to be on quite another plane, a plane where the peculiar elegance of Cognac is unknown. One of the most memorable spirits of my experience was not a brandy at all, but a rum, a thirty-year-old Jamaica that could stand up to the best Cognac has to offer.

The white fruit brandies of Alsace, Germany, Switzerland and other countries deserve to be better known. They have a great advantage over most other spirits in that they require no aging whatever. They can be bottled directly from the still. A Cognac producer must have a cellar full of precious old brandies as the basis of his blends, but a fruit distiller needs no reserves. Naturally that saves money, but fruit brandies are expensive nonetheless, because they require large quantities of high-quality fresh fruit. They are water-white and absolutely dry. Do not confuse them with the inferior fruit-flavored brandies that are sweetened and colored.

continued on page 18

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WINE

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The white brandies all look the same, but they offer a wonderful range of intense fruit flavors. The most successful is pear brandy, which at its best tastes for all the world like a juicy, fresh pear. These brandies are generally labeled with their French or German names, so pear is *poire* or *Birnenwasser*. A small yellow plum called *mirabelle* gives its name to another excellent brandy. In German it's *Mirabellenwasser*. Raspberry is *framboise* and cherry is *kirsch*. In this country the white brandies are always served at room temperature, but upon visiting a distillery in Alsace I discovered that that was regarded as a terrible solecism. They were perfectly right, of course. The brandies are far better when ice-cold and should

WHO NOWADAYS THINKS TO OPEN A SWEET OLOROSO IN THE EVENING?

be served in a large balloon glass for the enjoyment of the bouquet. In an emergency they can be poured over ice cubes.

A related spirit is the famous *slivovitz* of Yugoslavia, which differs in being aged in wood and in having the brownish color we are accustomed to in spirits. It is made from blue plums grown on trees not less than twenty years old.

Marc, distilled from the residue of the wine press, has a loyal following, though it must be admitted that its leathery medicinal flavor is very much an acquired taste.

The once great popularity of liqueurs has waned. So far as wine lovers are concerned, I think there is some prejudice against them because they are "manufactured," rather than "grown" like wine, but the flavors of the best are bold and true. They are made from an enormous variety of fruits, rinds, leaves, barks, roots, seeds, nuts, flowers, and so on. Some have a single dominant flavor, such as the peppermint in crême de menthe, and some, like Benedictine, are made according to complex and secret formulas. Louis XIV liked one that included amber, aniseed, cinnamon, and musk.

The three classic dessert wines—port, sherry, and Madeira—are, in varying degrees, out of fashion, yet they remain great wines. Buals or Malmsey Madeiras from Blandy or Leacock or Cossart/Gordon are most engaging wines with a few walnuts to crack. Sherry, too—but who nowadays thinks to open a sweet *oloroso* in the evening as the Victorians did?

Wyndham Fletcher, managing director of the venerable (1814) firm of Cockburn, was tramping the marches recently in praise of his favorite wine, and he told a story that will chill sediment-fearing Americans. Cockburn's found that their vintage port develops the best flavor when the barrels are rolled around vigorously just before bottling. That way the sediment is thoroughly churned up and all gets into the bottles. Such wine needs a year's rest after you take it home.

If that is too much trouble, try any of the fruity young ruby ports or one of the silky old tawny ports. They have every advantage. They are not nearly as expensive as vintage, they have no sediment and require no special care.

So we need not more after-dinner drinks, but more delightful dinners after which to drink them. □



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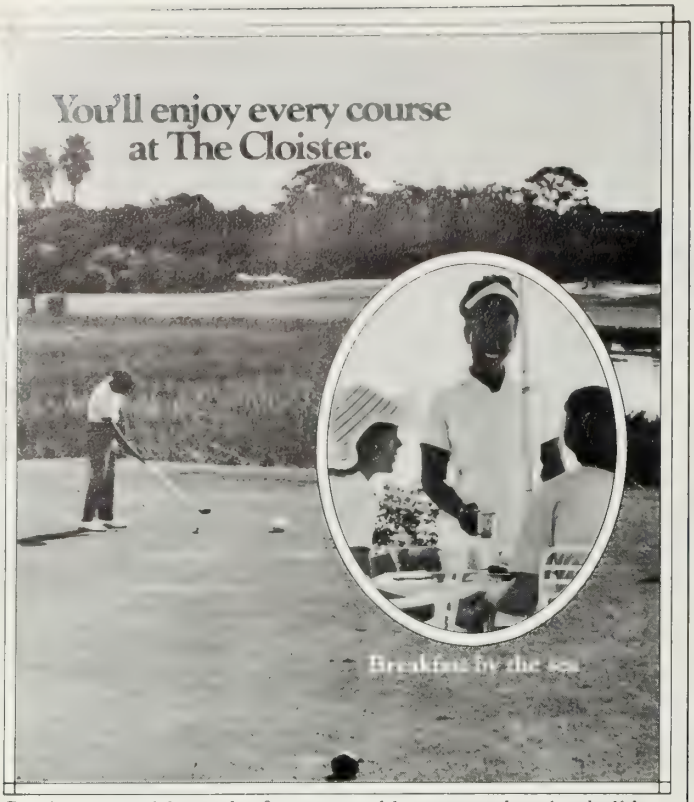
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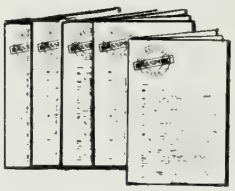

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PARIS NOTEBOOK

Promenade Along the Seine
By Suzanne Vidor

ONE OF THE MOST PLEASING BEAUTIES OF PARIS is its lifeline, its favorite amusement center and artist's model—the Seine. Tourists are quite aware that the Seine flows through Paris, but more accurately it is Paris which has gradually arranged itself conveniently and decoratively along the banks of this meandering stream. The Seine clearly has the upper hand.

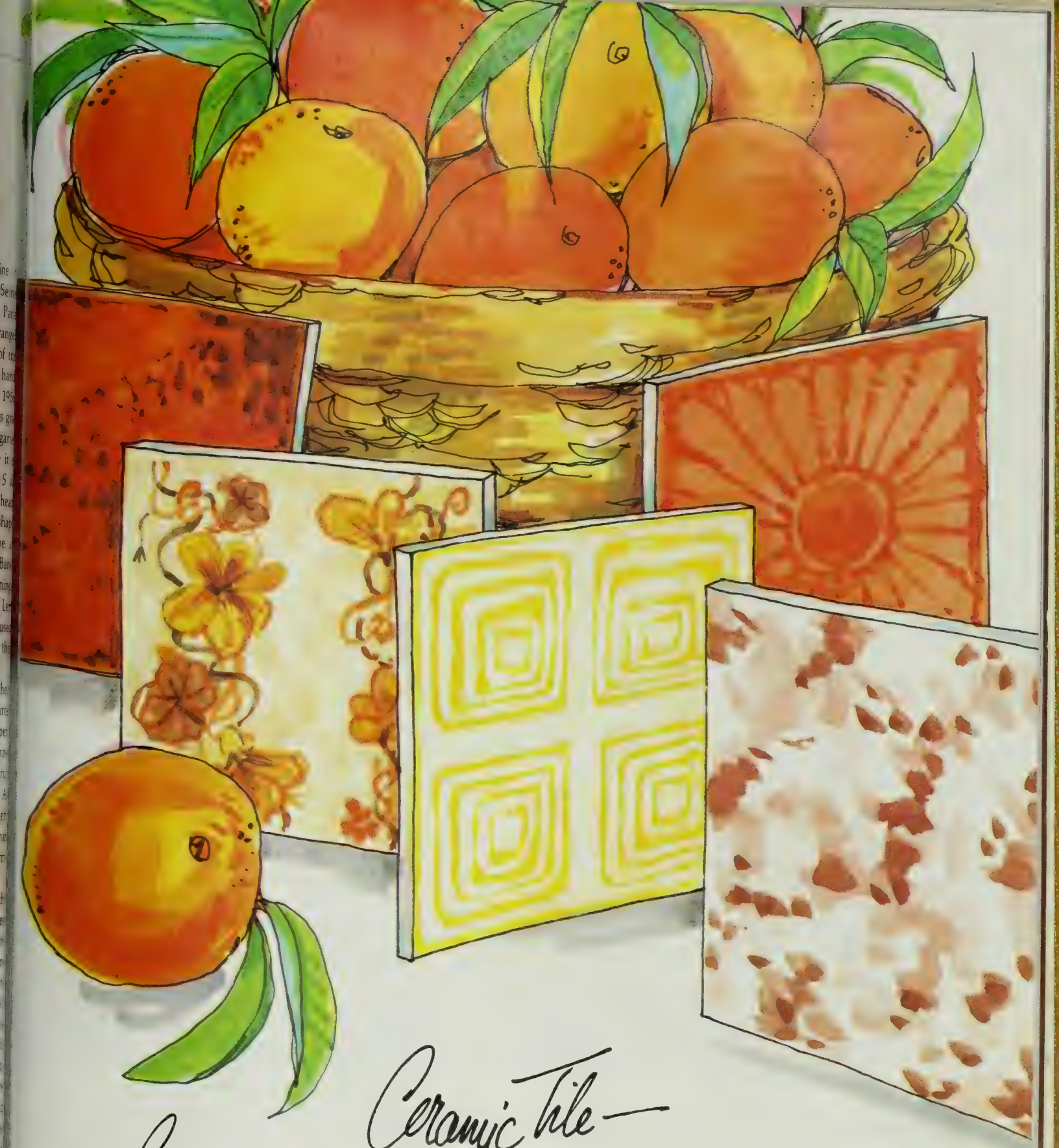
After watching old films of the floods of 1910 and 1956, one understands what dictates the action: sybaritic Paris graciously accommodates itself to suit the whims and vagaries of the river. Of the vast network of rivers in France it is certainly the most serpentine and inscribes its initial *S* all the way through Normandie to the sea. Through the heart of Paris the Seine designs half an *S*, a wide rainbow shape with the Place de la Concorde right where it should be, at the apex of the rainbow. The whole Right and Left Bank system is based on facing in the direction the river is running. Then the Right Bank is at your right hand, with the Left Bank arranged accordingly. Otherwise you will be as confused as a left-handed square dancer allemanding right. Once this is settled, the rest of Paris is relatively simple.

The streets running perpendicular to the river start their numbering from the Seine as if that were their very source. If you stand with your back to the river, the even numbers will be on your right; those poor sinister numbers are across the street. For streets parallel to the Seine, the numbers run with the current, from the Louvre to the Eiffel Tower. As with all rules, there are exceptions; some streets go every which way, twist and turn and change their names faster than a jet set divorcée. There are many names—all colorful, charming and logical—and changing every couple of blocks.

For example, treat yourself to a memorable lunch at the *Tour d'Argent*, near-perfect food and undoubtedly the best view of Notre Dame and the river. From there, walk to the Louvre, the Grand Palais, the Orangerie or the Jeu de Paume to feast your eyes for what's left of the afternoon and to salve your conscience and your waistline for lunching not wisely but too well. You start at the quai de la Tournelle which quickly changes its name to the quai de Montebello and subsequently to the St. Michel, Grands Augustins, Conti, Malaquais, Voltaire, Anatole France, and d'Orsay. If you are still with me, you can cross the elaborate confection dedicated to Czar Alexander III, with its cornerstone laid by Nicholas II, the last czar of all the Russias. Just beyond, the Grand Palais spreads its glass and ironwork in glorious profusion, and you have had about a good hour's walk. Of course I may have lost you at the Pont des Arts leading to the Louvre, or at Concorde, leading to the Orangerie and the Jeu de Paume. Or if it's warm weather, you may have joined the crowd on the Pont Royal overlooking the floating Piscine Royale, the big open-air swimming pool.

Thus, in an hour's stroll, an avenue has changed its name nine times, so don't be surprised at anything. Street names

continued on page 184



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PARIS NOTEBOOK

continued from page 182

count for a great deal in Paris and are cherished, revered and turned over lovingly on the tongue, yet all are mere earthly tributaries to the Seine. The Seine is the true main thoroughfare, the principal boulevard, the moving Main Street of Paris. Through the heart of Paris twenty bridges make cross streets over this busy liquid highway.

The Pont Neuf is by now the oldest in Paris, but when it was first built it was of a new design—open, without being lined with roofed-over shelters which made all the bridges of Medieval Paris resemble the Ponte Vecchio in Florence.

Everyone here has a favorite bridge, and one often is drawn into a discussion as to why "their" bridge is better than "your"

LIFE ALONG THE SEINE— THE CREME DE LA CREME OF WATERFRONT LIVING.

bridge. Parisians love to debate. The most hotly defended are the Pont Royal, considered by many to have the best architectural lines, and the Pont d'Alma, for its statue of a Zouave standing down at the water's edge. For generations Parisians watched the waterline on the soldier's uniform to see whether or not to worry about a flood. In 1910 the water came within inches of his beard, and it was possible to travel by rowboat as far away as boulevard Haussmann. Since then the bridge has been rebuilt, and now I think we're supposed to worry if the water comes up to his knees.

Today, despite the number of trucks on the superhighways, with three airports and nine railroad stations serving Paris, there is still a lot of shipping on the Seine. Barges carrying oil, coal, building rock and gravel slip under the bridges as routinely as the sightseeing boats, and manage to look far more poetic than a freight car carrying the same product. The stern deckhouse is the permanent home of the bargemaster's family, with starched lace curtains at the windows. On deck there is usually some mode of land transport—a bicycle, often a small car parked across the bow a dog, various children, a parrot and often a hen. Currently in town is a barge with a large goose waddling about the deck. That's making *pâté de foie gras* the hard way.

Otherwise, you can lunch or dine at the many floating restaurants in and around Paris. One of them, *Ile de France*, is a lovely paddle-wheel dreamboat, moored across from the Eiffel Tower, certainly the fanciest floating restaurant. Farther downstream *Le Palais du Dragon*, a Chinese establishment, has recently been moored; it's supposed to be good, and moderate in price. It's near the Pont de Grenelle, where the model of our Statue of Liberty stands, reminding Americans of the source of our symbol. On the far end of the Bois de Boulogne, yet still on the Seine, a floating pirate-style ship called *Le Vieux Galion* is even open on Sundays. It has a touch of Disneyland décor, but is a surprisingly good restaurant on a lovely verdant part of the river.

In fact, with cities and highways and airplanes noisy and crowded and hectic, perhaps floating down the Seine is the answer to the riddle of living. □



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INTERNATIONAL PROPERTIES

Following the Sun in Grand Manors

By June R. Gader

YOU NEEDN'T TELL ME. I *know* where your thoughts are wandering today. To sun-drenched villas stretched lazily under Mediterranean skies. To palm-studded beaches caressed by a gentle Caribbean breeze. Well, winter yearnings need not be mere daydreams. Here is a collection of magnificent properties in those corners of the world where the sun lives year round.

Barbados makes a good beginning, that incomparable West Indian island which was a haunt of the very rich long before the jet set, or even jets, had been invented. Let us begin at the *Villa Nova,* where impressive name-dropping has been a habit since 1834. This landmark estate has been the property of the Earl and Countess of Avon (Anthony Eden); Queen Elizabeth II and Prince Philip have been houseguests.

To reach Villa Nova, you will wind up a private road through mahogany trees, giant ferns, wild orchids. The romantic manor house, once the focal point of a bustling sugar plantation, sits on a breeze-swept hill surrounded by six acres of tranquil gardens and tropical woodlands. Fanciful architectural details lend the stone building a delicacy which is further enhanced by the wide latticed veranda which wreathes it, by the many glass and louvered doors which open to airy rooms with fanlights and deep bays. All the graciousness of the past is lovingly retained here: in spacious rooms (the drawing room is thirty-seven feet long, the master bedroom, thirty-one feet), in pine floors gleaming with lacquer, in high ceilings with fine molded woodwork.

Be assured you will have many guests here. They will come for the polo season, the cricket season, the racing season. And as they breathe in the fragrance of gardenias and ginger and a dozen other scents too exotic to identify, as they dine on your own fresh figs, bananas, citrus, cherries, mangoes and passion fruit, as they relax near the superb thirty-six-foot pool or gaze out over the serene tropical valley, they will realize that they are in a world which time has forgotten. It can belong to you for $250,000. From William Craig of *Previews, Incorporated,* 49 East 53rd Street, New York 10022.

Italy has such an abundance of outrageously beautiful villas, how can you possibly make a choice? *Villa Corner,* only thirty-five kilometers from both Venice and Padua, is a national historical monument—an outstanding example of Palladian architecture, complete with classic columns and a wonderfully carved pediment at the spectacular south entry.

A formal way of life would seem to be in order here. There is a grand salon, with carved vaulted ceiling and gilt work, which is nothing short of majestic. There are literally dozens of superbly restored rooms on the two lower levels, their original *stucchi* work and Venetian terrazzo floors miraculously revived. Bedrooms and guest quarters are actually suites, each with its own sitting room, dressing room and bath. Yet, in an informal mood, you could feel equally at home relaxing in the *jardin d'hiver,* a sunny, glass-enclosed gallery, or in the conservatory/games room, both with French doors opening to exquisite gardens; eating in the informal, rather than the formal, dining room; taking your leisure or exercising in the recreation complex, which includes a heated outdoor pool, fifty-three feet by thirty-three feet, an indoor therapeutic pool, bar and kitchenette, and enclosed tennis court. Of course there is much more: completely equipped kitchen and all service facilities; a temperature-controlled wine cellar; modernized flats and rooms for a large staff; a burglar alarm system for the entire property. And we have not even touched on the unrestored areas: the upper level of the main house with eight huge rooms; the adjoining *barchesa,* with plans already drawn for conversion to guest suites. Needless to point out, Villa Corner is for someone serious about capturing a unique lifestyle. $2,500,000. From *Previews/Europe,* P.O. Box 51, St. Helier, Jersey, Channel Islands.

North Bimini, however, offers an even more dramatic idea. Buy your own island. Since we're seeking the sun this month, I suggest seven hundred and twenty-five acres of lush tropical greenery in the midst of balmy Gulf Stream waters, just fifty miles off the coast of Florida. North Bimini is splendid isolation, among mangroves and palm, pines and mysterious grassy dunes. But you will not be roughing it here. $1,500,000 has been spent to make the island and its spacious residence, *Casa Grande,* eminently habitable. In addition to private living quarters, there are guest apartments, offices and four separate cottages. When you are bored with your beaches (five miles of ocean frontage, six of Bimini Bay shoreline), you may relax by the lovely pool with its terrace and cabañas. Since all service facilities—power, pumps, even the laundry—have their own separate buildings, there will be no sound to disturb you except the call of the gulls overhead. The island comes complete with private marina, with boat house and garages —and with the small craft, automobiles and trucks to fill them. All for just $3,000,000, from Donald Ward of *Private Islands Unlimited,* 17538 Tulsa Street, Granada Hills, California. If your needs are less elaborate, he has other islands all over the world, from $6,000 to $6,000,000.

Haiti can offer you a private beach, if an entire island is too much for you. Kyona Beach is available right this moment, and it is a spectacular property. Don't think of Graham Greene when you think of Haiti today. President Jean-Claude Duvalier is very concerned with improving the economics of his island, and both tourism and foreign investment are welcomed.

However, since Kyona is the only sand beach accessible to Port-au-Prince, it would seem wasteful to change its current status as a gathering spot for chic sun-seekers, such as the Italian countess who goes there twice a year to recuperate from European socializing. To function efficiently as a resort, the property does need further development. At present, there is lodging for only twenty-four guests; and though there are two charming thatched-roof bar/restaurant pavilions, many more visitors come—to dance to the professional orchestra and to eat the fresh-from-the-sea fish—than can be comfortably accommodated. But with one and one-third miles of beach frontage, and 734 acres of land (500 adjacent to the

continued on page 190

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INTERNATIONAL PROPERTIES

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national road which connects Port-au-Prince with Cap Haitien), why quibble? The climate is exquisite, the beach has gleaming white sand, the view inland is of palm trees backed by mountains. There is a chance that Kyona Beach will one day be the Riviera of the Caribbean. What more could you ask for $2,500,000? From Bill Riley, *Riley, Shields and Styne,* 253 North Canon Drive, Beverly Hills, California.

France is next, with promises of sunny Mediterranean skies. Consider the *Château de Nevian,* a remarkable Renaissance-style mansion which blends French and Italian influences. Located near Narbonne, it offers dual pleasures: splendid views of the Pyrenees and the vallée de l'Aude.

Let me lead you through a setting of voluptuous grandeur. We enter the immense central hall, where the beautifully decorated ceiling has a series of pediments supporting the beams, and the gleaming terrazzo floor seems to stretch forever. Shall we stop in the grand salon, with its exquisitely sculpted Carrara marble fireplace, signed by the artist, its superb parquet floor, its glowing crystal chandelier? Shall we go through crystal (yes, *real* crystal) doors to the small salon, which also has its signed marble fireplace? To the dining room, with its decorated beams, massive chimney and murals? Or shall we go directly up the sculptured wood staircase, with its antique wall hangings, to the second level—where four bedrooms, again with marble fireplaces and decorated beams, open out to a large balcony? We could wander literally for hours this way. But let me just tell you that a marble stairway leads to a third level with six beautiful bedrooms and a huge games room, which opens onto a wide terrace. Outside there are columned, vine-shrouded walkways, exceptional gardens, and all of the usual *dépendances* for service purposes. $250,000, from Roy Veatch of *Period Houses,* 1317 Wisconsin Avenue, N.W., Washington, D.C.

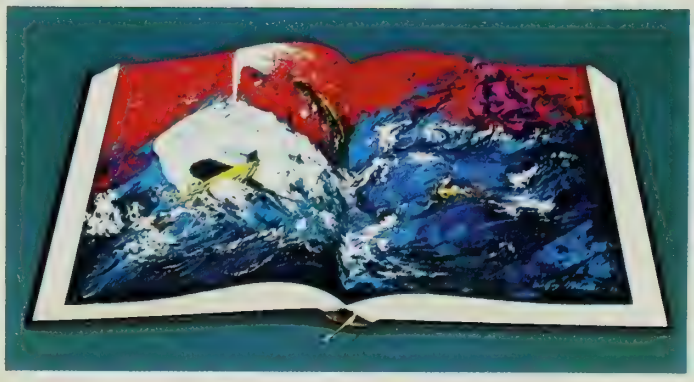
Mexico is last, but scarcely least. I offer you *Casa Copa* on what is known as the Gold Coast of Puerto Vallarta. Designed by the owner, Harvey Warren, an internationally known architect and theatrical designer (the Lido shows in both Paris and Las Vegas are his creations), the lovely house is typically Mexican, yet has details which reflect Mr. Warren's fascination with the Orient. Sitting on a promontory overlooking the exceptional coastline, this is one of those wonderful, open-to-the-breeze houses which Puerto Vallarta's consistently balmy weather makes possible. On the main level are the living room and dining room, a kitchen open to the living areas, a bedroom suite, and, outside, the flower-framed pool. Above, the master suite, with its large fireplace, has an entire level to itself. Two other bedroom suites, one with adjoining kitchen, are on the lowest level. Every suite has its own private terrace for sunning or for just enjoying the magnificent view. There are sleek tile floors and louvered doors throughout. But what makes this house especially interesting are the careful details—even the furniture was designed by Mr. Warren and is included in the purchase price of $175,000. Contact Mrs. McAllister, *Tarkington Realty,* 1 Malaga Cove Plaza, Palos Verdes Estates, California. □

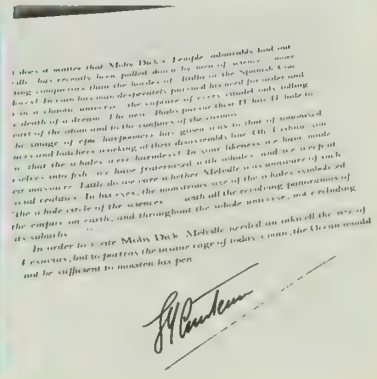
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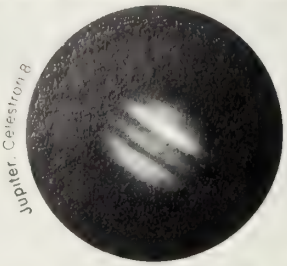
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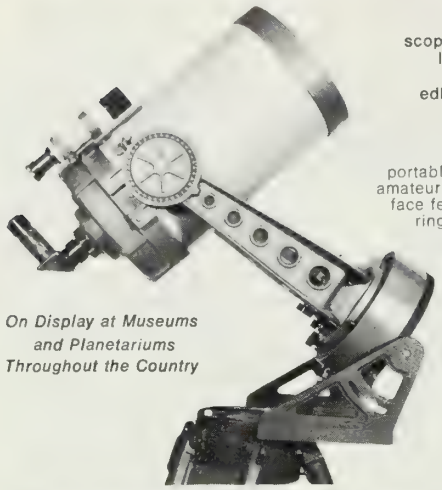
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LANDSCAPING

The Greening of Gardens—
Designing a Background for Living
By Joseph Copp, Jr.

WOULD YOU LOVE TO HAVE A GARDEN that is subtly beautiful, appropriate to any style or period setting, one that surprises you with bursts of enthusiasm for transient color, yet is undemanding of constant care? Yes? Then consider an architectural garden. By architectural I do not mean an area filled with structures and statuary. I do mean a garden designed to be self-perpetuating, using living plant material as a building architect uses stone and timber to create shapes and mass and divisions of space. The plantings and plant materials are permanent and self-contained, not requiring major surgery or frequent pruning to maintain the desired form—a garden depending upon flower beds and constant blooms for its effect; a garden serene, dependable, lovely in any season.

In such a garden the pattern of walks, walls and terraces in relation to the lawn, ground covers, shrubbery and trees and/or view is a calculated picture. It remains constant, but may change its mood dramatically by the season if deciduous flowering material is part of the scheme.

As examples, areas of the park at Versailles and many of the Italian villa gardens have this feeling of studied ease. There is no obvious attempt at maintenance though, of course, the gardens are tended. There might have been flowers in profusion at an earlier period, but now they are not missed and might even detract from such a scene of inherent tranquility. Age, naturally, is on the side of Italy and Versailles. The same sense of mellowed time can be realized swiftly anywhere.

Your point of view and plant selection make the difference. Venerable trees as a starter are desirable but not essential. Natural formations of old lichen on stone could establish the mood. Or let us consider that there is nothing to start with, and much to overcome.

First, plan to obliterate the neighbors. Create a private world. The obvious way to accomplish this is with hedges. If the area is limited, hedges it must be, but if there is room enough to break the boundary line with irregular planting, the space feeling is increased. Again, if space permits do not show the whole area at once—close in along the way so that you may open again to a farther vista. Picture, if you will, trees in the foreground to walk under, with umbrella heads against the sky, beyond them bright open space and more trees grouped at a distance to focus the view and lure you farther. And there is nothing like rounding a bend to give a wonderful illusion of space.

You might consider drifts of broad-leafed evergreens as a foil for deciduous shrubs and trees. Such evergreens will hold the composition together in the off-season, and their color and foliage forms make interesting patterns and contrast with spruce, hemlock and junipers.

Grays, blues and silvers are enhanced by shrubbery that reads black. These dark shrubs, in turn, are complemented by others with foliage of yellow green. Weeping willow or variegated box elder are spectacular against a background

continued on page 194

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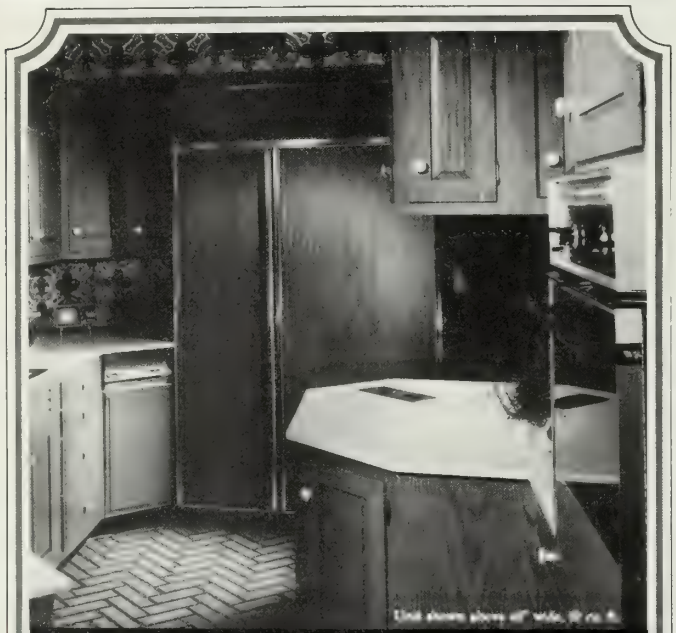
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LANDSCAPING

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of pines. In spring their delicate leaf buds are as ethereal as an Oriental drawing. In full foliage their color and form handsomely complement the rigid conifers. In the composition of an architectural garden it is the play of light and shade, of brilliant foliage against dark growth, that makes it come alive. By design it is possible to combine evergreen and deciduous growth in such a manner that the light and shade patterns reverse themselves by the season. In hot weather the foreground may be shaded and cool, in winter, the opposite. The background in summer will be alive and sparkle with pale foliage. In cold weather, with pale foliage gone, the conifers and evergreens take over.

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Flowering shrubs and trees are important in this type of design. Their forms are constant with or without foliage. Their blossoms are a bonus. Rhododendron, azalea, viburnum are all excellent shrub forms for dependable, all-year bulk—and a blaze of glory when they flower. Cherry, crab apple, dogwood, deciduous magnolia and many of the fruit trees are elegant structurally, spectacular in bloom and colorful when autumn arrives. Aside from turf, many ground covers are permanent and many bloom profusely.

There is a compelling temptation for an interested gardener to overembellish his grounds. He eventually finds himself with so many and such varied projects that there is not enough time to tend them all properly. His interest will not permit neglect and he becomes a slave to his hobby. In this there is little pleasure. Better not to spread so thin and create work that screams to be done and is never finished.

Restraint is difficult to observe under the spell of lavish catalogs and the persuasion of nurseries' displays. A simple stop for pesticide or fertilizer can develop into a major buying expedition—the automobile bulging with flats and blooms and containers of irresistible flora. There is no denying the pleasure to be derived from these impulsive orgies or the satisfaction and feeling of accomplishment when the acquisitions are finally a part of the garden's scheme. Certainly the beauty is worth it, but comes the question, "Do I want to be perpetually bound to this maintenance?"

If your grounds are now designed to demand continuing tending and replacement and the above thoughts have crossed your mind, consider my proposal of the architectural garden. Unlike the perennial border and the blazing beds of annuals, it won't require you to suggest that guests should see it at some other moment, hence or past. It is constant, assured, dependable and easy to live with. There is always the possibility of tubs and pots massed for great, colorful effect, but you do not have to use them if you don't want to. An architectural garden is a background for living—pleasant to view and flattering to move in. Like the classic "black with pearls" of a woman's wardrobe, the architectural garden relies on understatement for its effect. □



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ENTERTAINING

A Guest in the House
By Allison Adams

IN A COUNTRY OF VAST DISTANCES, having a workable guest room is a practical pleasure if you ever want to see far-flung friends or relations. In well-appointed homes one expects to find comfortable guest quarters; but are they, really? They may have magnificent examples of antique furniture, but do they have sufficient light, heat and plumbing? Not always, oddly enough. Sometimes overattention to visual beauty results in ignoring the fact that humans have other accoutrements besides eyes. Cold feet, aching backs and empty stomachs also need a good deal of consideration.

And beyond the physical comforts, the goal of hospitality should include having the guest feel as much "at home" as possible, that is, as independent and free as possible. Whether the room itself is an actual guesthouse or guest room, or is in fact a converted library or the room of an offspring-away-at-college, thoughtful planning for the transient's comfort can be an intricate sort of game.

Today the perennial lack of resident servants has many fringe benefits that one might just as well relax and enjoy. Granted, one might no longer expect valises to be unpacked, clothes pressed, and breakfast served in bed on a silver tray with a single rose; but then again, no starched and critical stranger is pawing through your hastily packed miscellanea or thrusting a cup of tea in your hand when you are sound asleep. Plotting beforehand for guests to take care of themselves increases pleasure for all concerned.

For example, mull over the most annoying points of being either host or guest, make a list of them, and then try to eliminate them when and where possible. Personally, I find sharing a telephone line more difficult than sharing a bathroom, and an extra line is considerably cheaper to install (less than twenty-five dollars in the western U.S.). To accompany the phone, preferably on the bedside table, compose a clearly printed paragraph explaining the ground rules for this provision. *All* long-distance calls must be charged to the guest's home, office or credit card number. The phone is for their *exclusive* use for both incoming *and* outgoing calls. In basic English that means that neither you, nor your children, nor your possibly non-English-speaking help has to nip in there in a guest's absence and write down garbled messages!

If a guest is airily invited to "come and go as you like," don't hide the key behind the third planter on the left. This taxes the displaced person's memory, thereby courting disaster at two A.M. Hand out a duplicate, preferably attached to a small, key-ring flashlight; in Europe hotel keys are usually affixed to something enormous and weighty, thereby lessening the chances of mistaken identity and absentminded care. If there are trick locks, burglar alarms, easily awakened dogs and/or people, and mysteriously placed light switches, have at least one run-through rehearsal.

Move into your guest room for at least twenty-four hours and think. Is there adequate light by which to read or write

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ENTERTAINING

continued from page 196

in bed, in a chair, at a desk? Are there extra bed-, bathroom-, sewing-, and first-aid supplies in view and within reach? Would it be possible to heat or cool the room without affecting the rest of the house? One popular international couple, much in demand at drafty French châteaux, huddle secretly and happily around a small electric heater which they smuggle into their bedroom in their Vuitton. A portable fan-and-heater combination would pacify hot and cold running houseguests. Also, an electric pad would be appreciated for summer's aching tennis shoulder or winter's icy sheets.

If you have a large guest bath, dressing room or closet, you might consider outfitting it with a small refrigerator (one that doesn't buzz and hum all night), an electric kettle, toaster or toaster oven, and the like. Within the scope of present-day magic creatable with boiling water, the secret cache of guest-room pacifiers is limited only by one's imagination. Using either electricity or the endless variety of sizes and shapes of vacuum containers, some sort of in-the-room breakfast arrangement can surely be devised. While you're coping with these supplies, don't forget a split of champagne to ward off the chill of early evening, and possibly a method of having hot milk or a hot toddy as a nightcap. If this form of gypsy cooking offends you, dream up a tray to be placed outside the door and invisibly retrieved by the guest. You could provide fruit, fruit juice, the morning paper, rolls, butter, jam, and coffee or tea in a handsome Thermos carafe.

DON'T FORGET A SPLIT OF CHAMPAGNE TO WARD OFF THE CHILL.

Need we mention fresh flowers, cigarettes, matches, a bed-side flashlight against electrical failure, along with a candle against dead batteries? Complete with your own ideas: a shower cap, thick terry-cloth bathrobes for after bath or swim, shoeshine equipment, colognes and clouds of dusting powder; handsome padded hangers and dresser drawers lined with quilted fabric. You might supply a potpourri of paperbacks to be taken away with them if they are in the middle of the story, a covered Chinese jar of crystallized ginger, another of white mints; one or two of folding luggage racks, a tray with drinking water and a glass; notepaper and pencil by the bed, writing paper and stamps in the desk. One lovely house I know, a castle in fact, has specially made color post-cards of the establishment, different denominations of stamps, a postal scale and a small list of local postal rates.

Depending on your locale, an extra umbrella and raincape might be nice to find in the closet, or perhaps an extra beach towel, bathing cap and suntan lotion. Local guidebooks and folders from car rental agencies would add to the welcoming gesture. If you live in a remote country, provide a small vest-pocket book of useful phrases in Swahili or whatever.

Oh, and while you're at it, don't forget to give your visitor a smile and a hug and a few laughs. I don't think the traveler exists who wouldn't cheerfully trade all the former for the latter . . . don't forget to serve up both! □



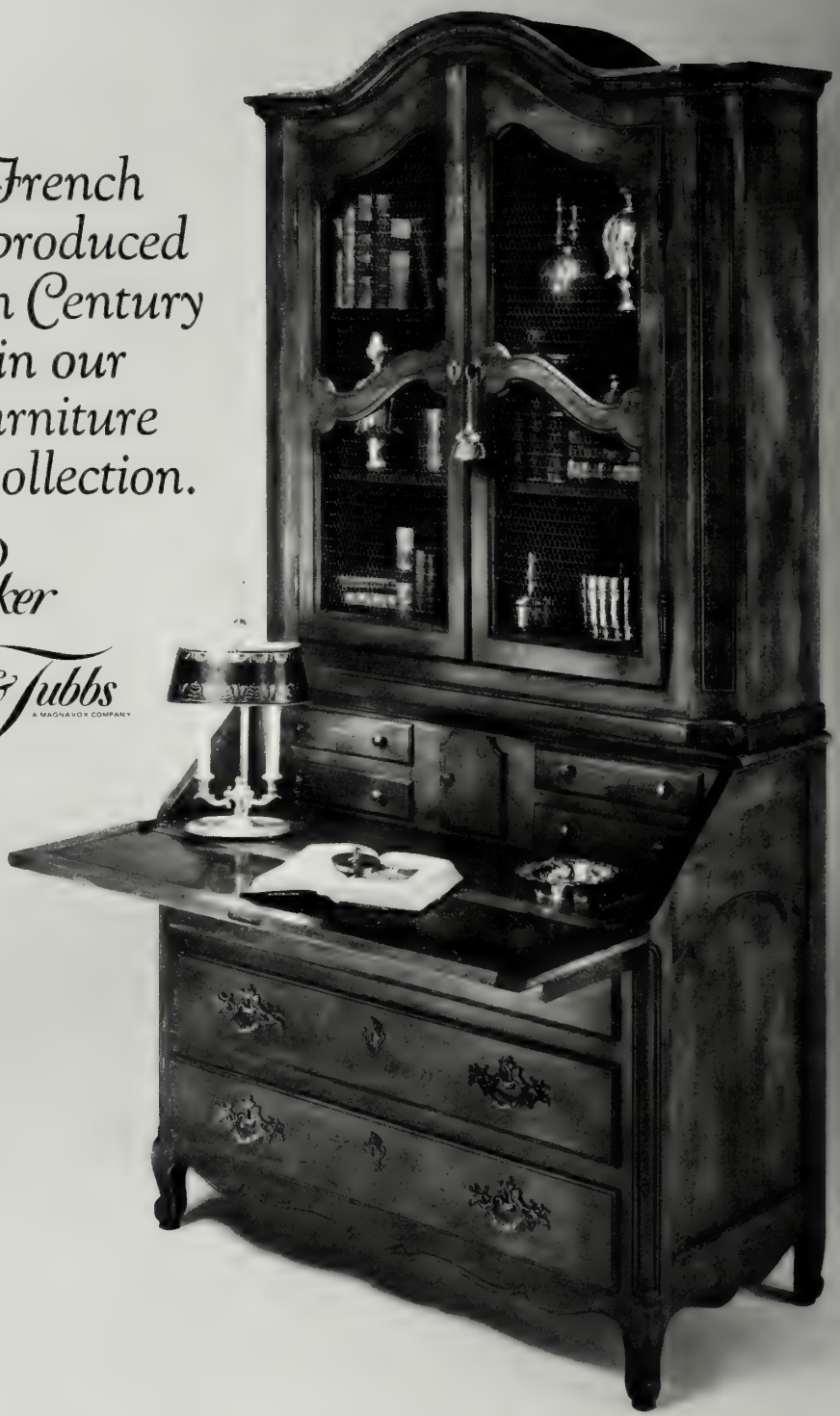
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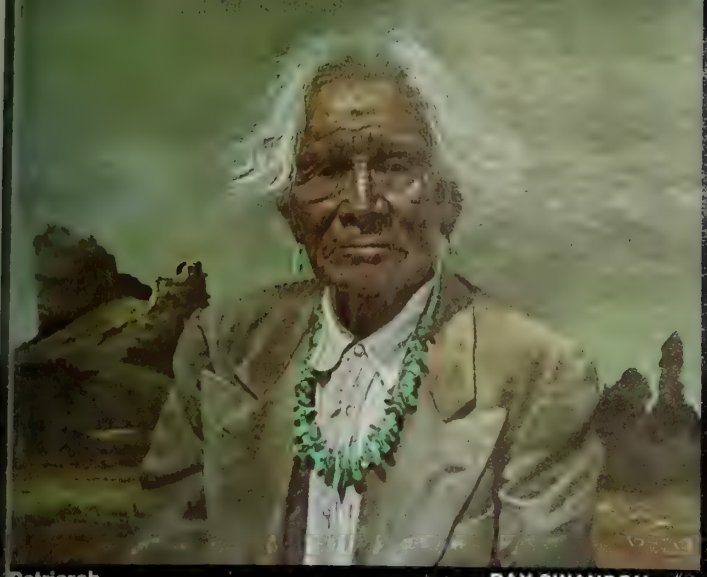
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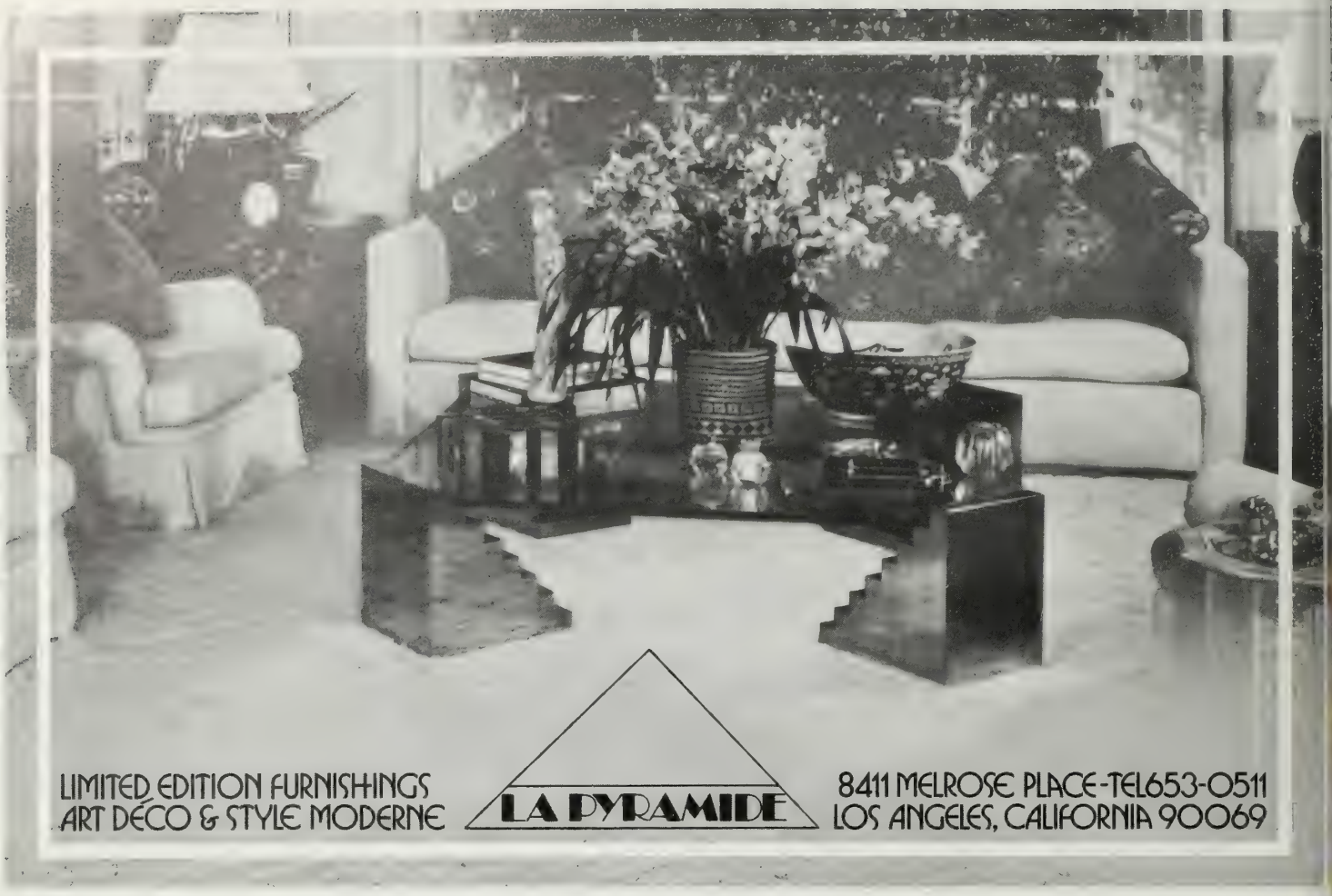
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Points of View—Books on American and English Restorations
By John Loring and Stephen Spector

English Decoration in the 18th Century

John Fowler is the dean of English interior designers, and he has admirers on both sides of the Atlantic. With John Cornforth, he has written the definitive *English Decoration in the 18th Century* (The Pyne Press, Princeton, 1974). Mr. Fowler and Mr. Cornforth firmly believe in updating eighteenth-century English design to the modern idiom.

They are concerned not only with decorative styles in the England of that period, but with the era's wit and manners as well. Eighteenth-century styles are carefully traced to other periods and to other countries, and there is a wealth of detail. There is no end to the breadth of knowledge imparted as the authors lead us from the "Years of Experiment" under Charles I to the "Age of Parade," with its Baroque and Palladian splendors, and finally into the Rococo. Here we can relax at last, with "the establishment of the villa as the dominant type of house, and a new freedom for ladies of intelligence and spirit . . . the period in which the concept of interior decoration became established in England."

The book is beautifully and sumptuously illustrated from beginning to end. And a quote from Lady Holland, describing the decoration of her own house in 1764, might well stand as a summary: "I am rather changeable, to be sure, in those things; but tho' whims and fripperies may have a run, one always returns to what is really handsome and noble and plain." Praise must be given to Mr. Fowler and Mr. Cornforth for offering the interested reader the richness and plenitude of fact that adds a new dimension to our understanding.

Restored America

Very early in this book the reader is cautioned that "replacing a Greek Revival mansion with a gasoline station is no longer universally accepted as a sign of progress." *Restored America* (Praeger Publishers, New York, 1975), with text by Deirdre Stanforth and photographs by Louis Reens, discusses and lavishly illustrates the pleasures and pitfalls of four contemporary obsessions: restoration, reconstruction, renovation and remodeling. The book describes the many successes that have been accomplished, as well as the many areas where work needs to be done. As an illustration, there is a picture of a crumbling Charleston mansion with its columned facade sporting a *For Sale* sign; it makes you want to call the broker.

One of the most fascinating aspects of the book is that it presents not only well-known restorations like Larimer Square in Denver, Old City Hall in Boston and SoHo in Lower Manhattan, but places mercifully preserved by obscurity, such as the *United States Hotel* in Jacksonville, Oregon and the steamship *Belvedere* in Galena, Illinois. Naturally the gathering momentum of nostalgia/restoration fever sweeping Bicentennial America can go too far. After all, every town is not Venice, and who would want to see the Parthenon restored to the garish splendor of gilt and painted marble?

"We are at last beginning to place some value on our own history," says the author. "When our perpetual passion for anything new at the sacrifice of anything that stands in the way is coming to be recognized as prodigal wastefulness."

This is an important book, coming as it does in the midst of the Bicentennial enthusiasm, and it is refreshingly realistic. "Not even a purist," says Deirdre Stanforth, "is willing to settle for an outhouse, wood stove and gaslight." The book happily admits the necessity of plumbing, wiring, heating and airconditioning. Remember that Marie Antoinette herself insisted on having running water in the Petit Trianon.

In our enthusiasm for restoration, the book also warns against the mistake of tearing out "handsomely designed later details." For example, many of the Victorian additions to Federal houses often can and do work well, although they are usually stripped away in the zeal of restoration. The essential question posed by *Restored America* has to do with the real value of a building. Does it lie in its overall cumulative merits, or in some hidden purity of original design? In other words, who would suggest removing Bernini's arcades at St. Peter's in Rome, simply because they were not included in Michelangelo's original plan for the church?

There are some curious omissions in *Restored America*, but on the whole the book is an instructive and imaginative guide for anyone interested in national heritage. And particularly fine are some of the extraordinary photographs. The book leaves the reader anxious to see more. Only remember: "Restoration, like marriage, should never be done in haste. There is an equal opportunity to repent at leisure."

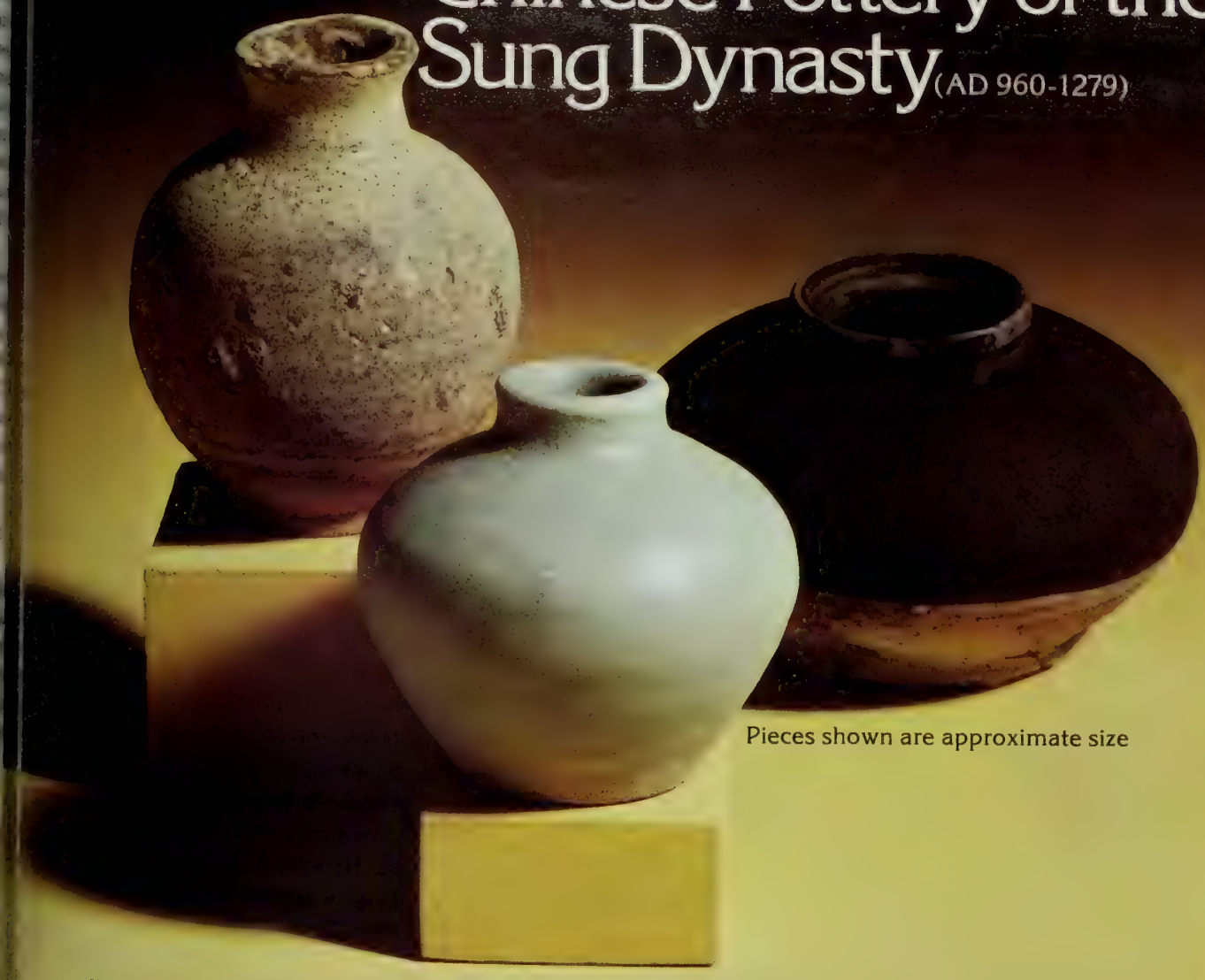
The Tasteful Interlude

Lambrequins, mother-of-pearl tables under tents of Japanese kimonos, Arab portraits, Oriental rugs, flowered wallpaper, cartloads of cabbage roses, plush portieres, geysers of pampas grass, animal horns—it's all here. William Seale has assembled all this magnificent clutter for us in *The Tasteful Interlude/American Interiors Through the Camera's Eye, 1860–1917* (Praeger Publishers, New York, 1975). Clutter, clutter everywhere and not a breath of air. But it all has the look of "home"—whether Commodore Cornelius Vanderbilt's parlor on Washington Place or a cabin in the Alaska Territory.

The book is a spellbinding document of life between the Civil War and World War I, as seen through the eyes of both amateur and professional photographers. It is, the author says, "about interior decoration and American taste, not photography." He goes on to explain: "Interior photographs are so rare for most of this period that a collection of several hundred—most of them documented—is in itself a curiosity. These trophies of a long search, the works of photographers dead and mostly forgotten, show how rooms looked and how they were lived in, for the most part by middle-class people."

The text is a perceptive and knowledgeable account of the planting, growth and blossoming of "the enchanted garden of the American good life." *The Tasteful Interlude* is packed with fascinating anecdotes and splendid images to delight virtually everybody. It is a *must* for anyone interested in art brocades, Chippendale furniture, egrets, stuffed owls, finials and ferns and—on and on and on. □

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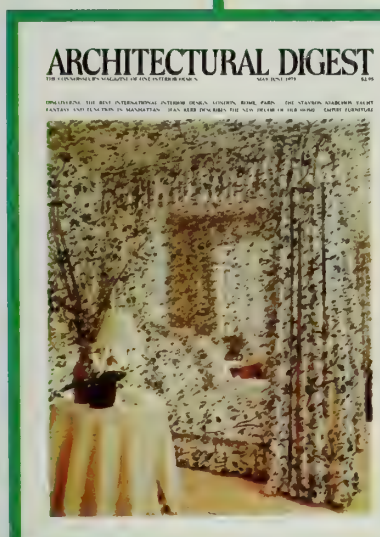
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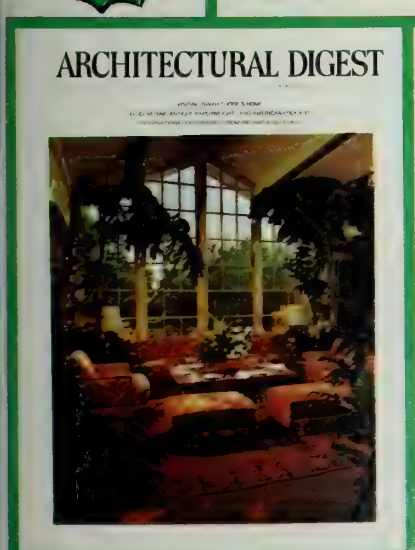
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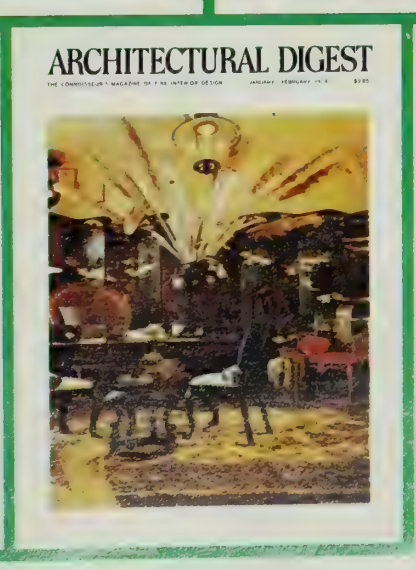
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In the Grand Tradition—The Metropolitan Opera
By Joseph Roberts

IT IS ONE OF THOSE TYPICALLY AMERICAN IRONIES that the most celebrated American musical institution started out as a social gesture by a score of millionaires who wanted to prove they were as good as their European counterparts.

These Americans, descendants of early Dutch, German and British settlers—a tightly knit, confident plutocracy—grew increasingly wealthy during the early part of the twentieth century and were increasingly embarrassed by their primitive homeland. They were determined to be identified with the prevailing values of European culture. And one way to do this was to go to the opera. A box at the opera was an admission card to the charmed circle.

The Academy of Music had served society's more limited opera demands for thirty years in the latter part of the nineteenth century, but as more and more New Yorkers grew rich and the Academy seating capacity remained the same, there was only one solution—to build another opera house.

The old Metropolitan House, filling the block made by Broadway and Seventh Avenue at 39th and 40th Streets, opened on October 22, 1883. It was described by one critic as "a riotous baroque extravaganza of maroon and gold decorated with lavish reliefs and painted cherubs—the whole crowned by a massive chandelier."

The complex career of this American monument to music takes shape in critic Irving Kolodin's definitive *The Metropolitan Opera, 1883–1950, A Candid History* (Oxford, 1953) and, in a far broader sense, in *Grand Opera*, the story of the world's leading opera houses and their personalities, by Anthony Gishford (Viking Press Studio Book).

There was the inaugural season where impresario Henry E. Abbey, who had little operatic experience, finished the year with a staggering deficit of $600,000 because he was convinced nothing but the best would do for those three tiers of well-heeled box holders. Then came Conductor Leopold Damrosch, who was hired to direct a season of German opera, caught a cold after the last performance and died five days later, as New York's richest were rejoicing over his success. His German successor exhausted everyone's patience by offering only operas sung in German.

In 1891 Abbey returned, bringing with him Maurice Grau, a shrewd man who felt audiences attended opera primarily to hear fine singing. Thus was created the Metropolitan's cult of stardom, an emphasis on vocal glamour above all else—a cult best exemplified by Enrico Caruso, brought to the Met stage by Heinrich Conried who replaced an ill Grau in 1903. Caruso made his debut in *Rigoletto* (excerpts on Victrola 1633). For the next seventeen years, Caruso sang all but one opening night and became the person who more than anyone else made the Metropolitan a household word.

It was Giulio Gatti-Casazza from Milan who replaced an ailing Conried in 1908 and turned the Metropolitan Opera into the institution it is today. By 1929 Gatti-Casazza's astute

continued on page 210

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MUSIC

continued from page 208

management gave the Met a reserve fund of more than a million dollars. It would be the last time of good fortune.

During the Depression the Met began its modern era in need of money. In 1935, after twenty-seven years as director, Gatti-Casazza retired. An American singer, Herbert Witherspoon, replaced him but died in the midst of planning for the first season. Canadian-born tenor Edward Johnson was chosen to succeed him. And the Met—no longer a private toy for the rich—came to the people.

In the 1940s, as its operas were broadcast nationally and many of its stars appeared in Hollywood films, the Met became known to everyone. A Modern Library Giant, *The Metropolitan Opera Guide,* was officially prepared in 1939 and could be found in middle-class homes across the country as a new generation sought for culture and social status.

...A RIOTOUS BAROQUE EXTRAVAGANZA OF MAROON AND GOLD.

In 1950 the controversial Rudolf Bing came to the Met. His memoirs, *5,000 Nights at the Opera* (Doubleday), offer an amusing, egotistical, petulant, revealing first-hand account of what it was like to be in charge of an American institution. More impressive is Paul Seligman's ingenious book, *Debuts and Farewells,* a two-decade photographic chronicle of the Metropolitan Opera, with nearly 300 photographs (Alfred Knopf, 1972). It captures the real excitement and drama of what the Met has meant to modern audiences.

Bing was replaced by Goeran Gentele who, like Witherspoon and Damrosch before him, was killed as he was about to begin—in a head-on collision with a cement truck in Sardinia in July, 1972, when he was fifty-four. His assistant, Schuyler Chapin, replaced him until the recent retirement of the title "general manager"—some critics say it was a political move—and the appointment of Anthony Bliss, a sixty-two-year-old attorney and member of the Met board, as executive director, with conductor James Levine and production director John Dexter in charge of artistic matters.

The new house seems destined to continue the old ways. Toward the end of the 1975 season, Beverly Sills made her much-belated debut at least a decade late. The roar of welcome had not been heard since Sutherland's celebrated 1961 debut.

When Richard Tucker died, his funeral was held on the new Met stage. Only two other funerals—that of Damrosch ninety years ago and Conried sixty-six years ago—were held on the Met stage in its old Diamond Horseshoe home. It was the stage where Leonard Warren collapsed and died during a performance in 1960, before the move to Lincoln Center.

Begun as a symbol, the Metropolitan Opera, which boasts the longest consecutive existence of any such musical organization in the country, lives on as a symbol—an artistic symbol of great virtuoso singing and vocal stardom, an economic symbol of poverty in the arts, and, perhaps most important, a social symbol of what many Americans mean when they say culture and art and status. □

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PREVIEWS

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Architectural Digest Visits
TRUMAN CAPOTE
in his Long Island beach house.

INTERNATIONAL INTERIORS

Italy: International designer Stefano Mantovani's space in Rome, inspired by a sumptuous era of indulgence, verging on the bizarre. England: The lighthearted, inventive charm of Diana Phipps's London townhouse and country estate. France: Visiting poetic Paris *fabriques* from the garden world of eighteenth-century illusion.

PERSONAL VIEWS

A Frank Lloyd Wright residence, newly refurbished, stands at one with the windswept Eastern seaboard.
The Collectors: Mr. and Mrs. Christian de Guigné III's San Francisco estate – a worldly backdrop for art and antiques.
The originality of Sally Sirkin Lewis's trendsetting Beverly Hills house.

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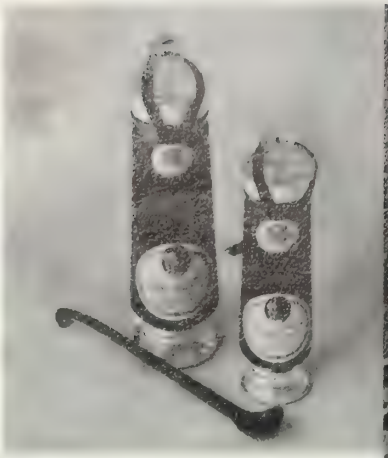
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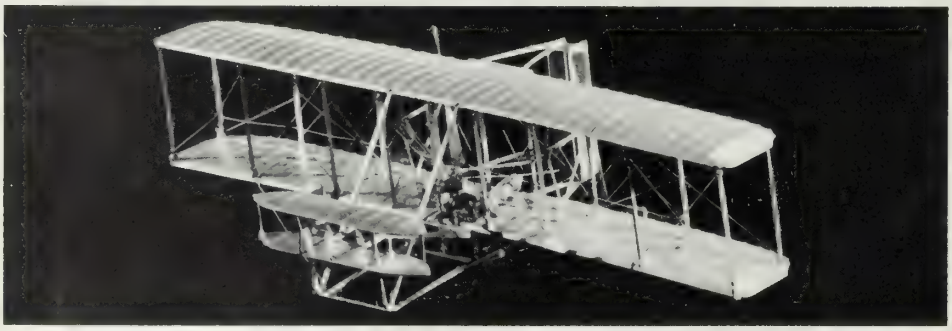
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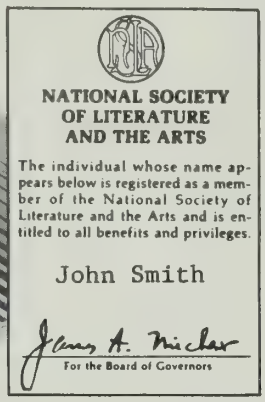
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ADDENDA

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HORTICULTURALS/RESTAURANTS/NOTES ON TRAVEL/CALENDAR

Dream Toys: A Child's Fantasy World Come True
By Suzanne Morrow

THE FANTASY WORLD that is attributed to the imagination of children is perhaps more often than not produced from the minds of adults. In either case, not to put down the magic of fantasy with a ho hum and a shrug, there is, after all, something to be said for reality. The sugar plums from our childhood dreams never tasted quite so good as those plucked from a Lady Godiva box. *Tasted quite so good?* They tasted not at all. If children wished hard, and waited long, it was all in vain, for a Sugar Plum Tree was an illusion from the poetic line of Eugene Field. Today, the Sugar-Plum Tree, no longer as far as a star, becomes a breathtaking edible wonderment in the talented hands of *David Jones,* the florist whom Mrs. Ford calls to do the décor for White House parties honoring foreign dignitaries.

The Sugar Plum Tree stands a glistening, gleaming, magical concoction: spun-sugar fairies; tiny cookie cutouts of rocking horses and dolls; twinkling toys and storybook flowers that smile and wink from their fairy tale origins. Laced over all, from top to bottom, sugar plum syrup glistens like tinsel. In three sizes; eight-, twelve- or sixteen-inch diameters, your tree turns on a marble stand to the tune of Tchaikovsky's *Dance of the Sugar Plum Fairies.* Who will take the first bite?

If you want something more permanent, David Jones will make a Sugar Plum Tree adorned beyond the fantasy and preserved forever under a glass dome. Either sugar plum tree is from $250 to $500—which means dreams are also spun out of gold. 213/652-1765.

To children, the magnetic world of queens and kings can become as real, without benefit of royal birth, as possible. Today you may order replicas of the coronation crowns of the British monarchs from *Kenneth J. Lane.* The crown used in the ceremony is the St. Edward's. Weighing seven pounds, it is not as practical to wear as the Imperial State Crown—considerably lighter but not without distinction, with its walnut-size ruby, valued in 1952 at $360,000. Mr. Lane will do a facsimile, "ruby" and all, for $3,000. 212/868-1780.

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ADDENDA

continued from page 223

Do you remember the cars built for children, in the shape of a racer or a stylized Packard that traveled only if you pedaled them? It was difficult to imagine getting to exotica when it was hard going just to get out of the driveway. Hope no longer bogs down on the south forty, for today you can order a small edition of any type car and it will travel two to three miles an hour under its own power: a one-horsepower engine. Would you like a Pantera or a Mercedes, a Porsche or a Rolls-Royce? It's yours. For a Rolls the reality is $5,000 from *Jerry Eisert,* who custom builds cars in the usual size for Paul Newman et al. 714/642-5909.

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The reality of Santa Claus, never quite on sound ground at any age, becomes increasingly up for grabs as children begin to ask questions. If you're hard-pressed to explain his existence in the face of growing doubts, it is possible to take your skeptical young friend to meet Santa Claus in the North. You'll alight from your plane at Kotzebue—the nearest you can get to the Pole in the winter—and be greeted by Santa Claus ho-ho-ho-ing in the snow. The cold facts can be arranged by Hemphill/Harris Travel in Beverly Hills (213/277-2672), who have the spirit that anything is possible—almost. That includes a ride in a red balloon over the rooftops of Paris, following the same route as in the book; taking the voyages of Columbus, Marco Polo, Magellan and practically anyone else you've read about.

But you wish for reality closer at hand, on a less courageous scale? Take them to see the nearly extinct animals from the whooping, hollering days of the young West, by flying to the Catalina Island Isthmus to see the wild boar and buffalo under the care of an experienced guide.

A child's world, as it stands now, is referred to by adults as pleasurable; however, that may be because, hopefully, it is not the adult who is sitting in that world surrounded by inedible cakes, undrivable cars, unlivable castles. Bolstered with a few mementos of reality, the promised land does not collapse but lives a hearty and hopeful life, which is, after all, what childhood is all about.

So much for displacing a few myths and the notion of that-only-happens-in-books. □



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WEST COAST PROPERTIES

House Gifts
By June R. Gader

HOUSE COLLECTORS, whatever you collect—this month we have a perfect potpourri for the coming gift-giving season. Choose a marvelous home and give it to someone you love.

Starting in Holmby Hills—and why not?—we have the remarkable Hyman estate. The distinctive Monterey-Colonial-styled house, situated among gardens on 1.19 exclusive acres, was built in 1936 for Joan Bennett and Walter Wanger by architect John Byers. Save this one for the most difficult-to-please person on your list, because almost any lifestyle can be generously accommodated here. Luxury? Consider the subdued grandeur of high ceilings, heavy moldings and heavy paneled doors throughout; a formal black-edged white marble foyer; the living room's superb oak parquet floor. Entertaining? The huge dining room seats forty people easily; the pool area could hold a garden party for hundreds—yet, for intimate groups, there is a dramatic open cabaña with peaked copper roof, handsome marble fireplace. The practical aspects of entertaining are handled by an excellent modern kitchen (with walk-in silver closet); servants' quarters; and motor courtyards front and back for dozens of cars. You want to keep it for yourself? You may, for a mere $725,000. From Bill Riley of *Riley, Shields* and *Styne*, 253 North Canon Drive, Beverly Hills.

But we are talking about gifts, so don't be greedy. Here's a cozy, rustic retreat for someone who has overindulged in hectic, big-city life. Picture Squaw Valley, that quiet rural community within yodeling distance of Lake Tahoe. Picture the Truckee river, vibrant enough for rafting, yet gentle enough for bathing. Then picture a house designed by architect James Morton, with his accomplished use of natural redwood outside, natural stucco inside, and his signature hint of the Orient throughout. This is his own home, situated on two wondrously private acres of pines, firs and aspens, with an expansive 250-foot river frontage. Japanese style floor-to-ceiling windows give you uninterrupted river views. Here you'll find many loving details: beamed ceilings, slate floors in the entry hall and kitchen, rock fireplaces in the handsome library/study and the living room—even Oriental artwork on the china washbasins in the master bath.

This lovely spot is only two miles from the famous Squaw Valley ski lifts; and when the weather is warm, surely your lucky gift recipient will spend most of the time at home, fishing at the fishing hole or swimming at the swimming hole. I know I would. $475,000 from Venice Hicks, *Squaw Valley Realty*, P.O. Box 2008, Olympic Valley, California 95730.

"Stonehurst" is a totally different kind of retreat: a retreat into an incredible lifestyle; a retreat into a rare sort of artistic and architectural perfection. John Lautner, F.A.I.A., one of the most celebrated living American architects, created this once-in-a-lifetime showcase home for Marco Wolff, Jr., himself an architectural designer. In keeping with Lautner's organic approach, the house seems to grow out of its heavily wooded slope—the cascading stone as much a part of its

continued on page 230



Residence of Mr. & Mrs. Paul Kearns

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WEST COAST PROPERTIES

continued from page 228

environment as the eighty-foot eucalyptus tree which rises through the living room terrace; the copper roof soaring through leaves like a flashing, sky-bound bird. Encompassing two lots of an entire hillside above Sunset Boulevard in Los Angeles, the house ascends four levels from its "pedestal"—a sumptuous cantilevered pool on Miller Drive—to its impressive entryway on Hedges Place, the street above. A four-story staggered-stone wall protects and isolates the structure. There are, in essence, two houses. The main dwelling contains the towering two-story living room, the large St. Charles kitchen, the dining room, den, bedroom and bath, and terraces with a spectacular view all the way to the sea. A remarkable

···CERTAINLY NOT
THE TYPICAL TELEGRAPH HILL
APPROACH.

$550,000 buys it from Bob Crane, of *Bob Crane and Associates*, 7656 Sunset Boulevard, Los Angeles.

Another remarkable house is on San Francisco's most sought-after location, Telegraph Hill. If you know someone who is unfailingly worldly, yet practical enough not to sneer at income property, here's a perfect gift. In 1940, architects William and Eleanor Black decided their valuable hillside property could accommodate something quite unusual for the area: a beautiful owner's home plus rental units, surrounded and divided by serene lawns and colorful gardens—certainly not the typical Telegraph Hill approach! Today this lot has developed into a Carmel-like setting, with pretty wood-shingled buildings. At the lower level three garages face the street, while two rental units, both with fireplaces, face inward to a charming garden with brick walkways and concrete steps with inlays of brass figures. A third apartment with fireplace is in the lower level of the main building.

But it is the main house which will intrigue you. The current owner, decorator/designer Bob Hering, A.S.I.D. (R.H. Hering and Associates), has used his talents to create an unusual haven with many unique aspects. He has added a penthouse master suite to the owner's dwelling, with bedroom and sitting room, a fireplace with brass and galvanized hearth, a dramatic leaning skylight wall, and an exciting bathroom with a large "walk-out" shower—just slide back the glass doors to the city-view deck and bathe alfresco. The other glass wall opens to the south deck shaded by a eucalyptus four stories high.

A spiral staircase with brass handrails leads to the main level of the U-shaped house, where a 27-foot living room captures both the outside city view and the view within the U: a private, maintenance-free English sculpture garden as wide as the house and forty feet deep, with a romantic reflecting pool. On this level, French doors divide the dining room from the glass-roofed lanai, and both of these rooms, plus the new kitchen with its handmade Mexican tile décor, have quarry tile floors. Two bedrooms, bath and breakfast room complete the main house, which has a security alarm system. $250,000 from John Levinsohn of *Hill and Company*, 2107 Union Street, San Francisco. □

Coromandel Park







"window to the world"





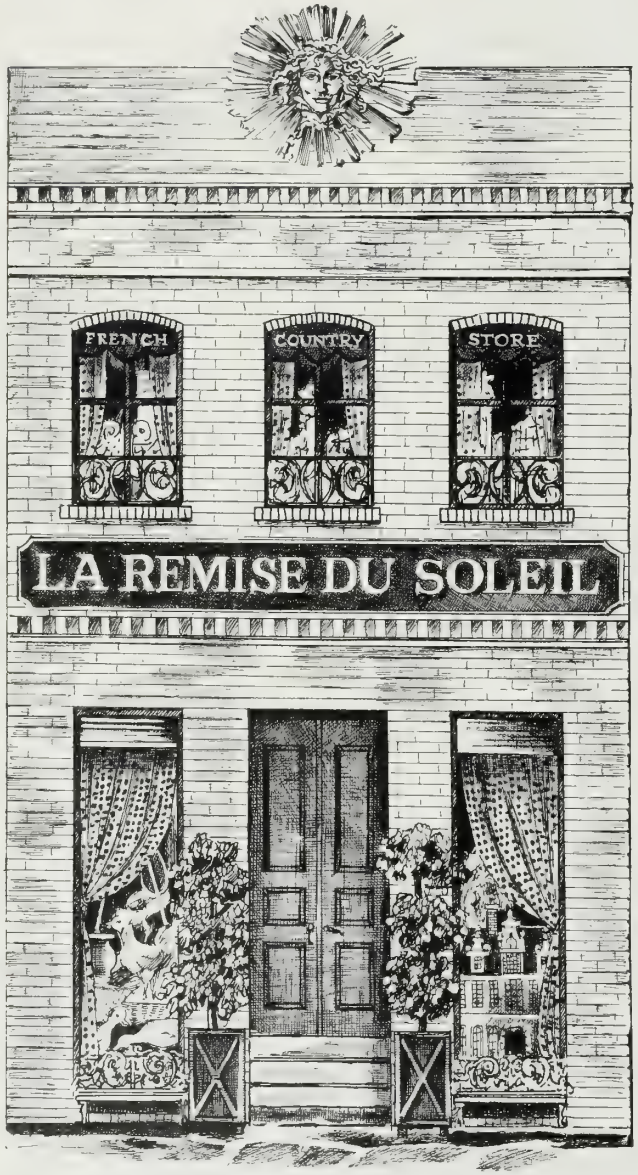
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On the Collector's Carousel: Marble Dogs, Polished Piglets, Prancing Steeds

By John Lincoln

FOR GUARDING THE ENTRY OF THE HOUSE, the French have a person called a concierge, who is the watchdog, door-person, receiver and giver, and all-knowing. It is really like having Hydras patrolling treasures; or chained mastiffs guarding the gates.

Large animals seem to give us the illusion of security, and their patient waiting, a sense of protection. Almost everyone loves a dog, so why not own a figure of one standing with dignity, looking as if it had been carved from moonlight.

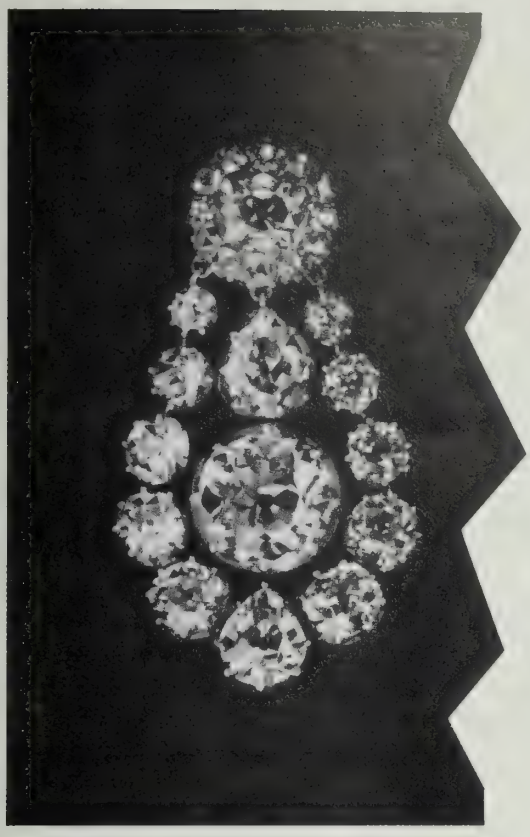
Bac Street Antiques, 8428 Melrose Place in Los Angeles has just such an animal. Carved in white marble, the dog stands on a gray marble base with a white marble support on one side. The quality and color of the marble gives the illusion of cool moonlight. The dog is a serene "Hound of the Baskervilles," not the white poodle next door. It is a figure of a mastiff, said to be quite old, beautifully carved and polished. It is extremely heavy and immobile. The sculptor, whoever he was, had a great knowledge and feeling for the dignity and form of this animal. Originally carved in Italy, it was purchased in England where it must have stood guard in one of those stately, newly impoverished homes. It stands approximately thirty-three inches tall, forty-four inches long, and its weight is gauged in dollars, not stones, to the amount of eight thousand of them.

Made in India for an eighteenth-century mogul ruler is a simple shell between six and eight inches long and four inches in diameter at the widest part. You can give your marble dog a drink from it, or even take one yourself. The shell is a volute, long and turned, ending with a knob. It has been carved and hollowed, polished and rubbed so that the surface resembles a finely grained stone. The part usually put to your ear to "hear the ocean" has been opened, leaving just the outer portion of the shell. On the outside is a small diamond and enameled geometric medallion, which was added later. Wrapping the hollows of the shell's convolutions is an original small eighteen-karat gold banding with a finely serrated edge—like the scallops on a Porthault pillowcase, simple but not overdone. This edging is encrusted with small precious and semiprecious stones and finished in a knob of moonstone on a rosette of gold. The opposite tip of the shell has a gold end shaped to make drinking easier and less sloppy. This beautiful necessity is $1,500 and may be purchased in San Francisco from a dealer in antiques and curiosities, *Bruce Rodgers* at 2147 Union Street.

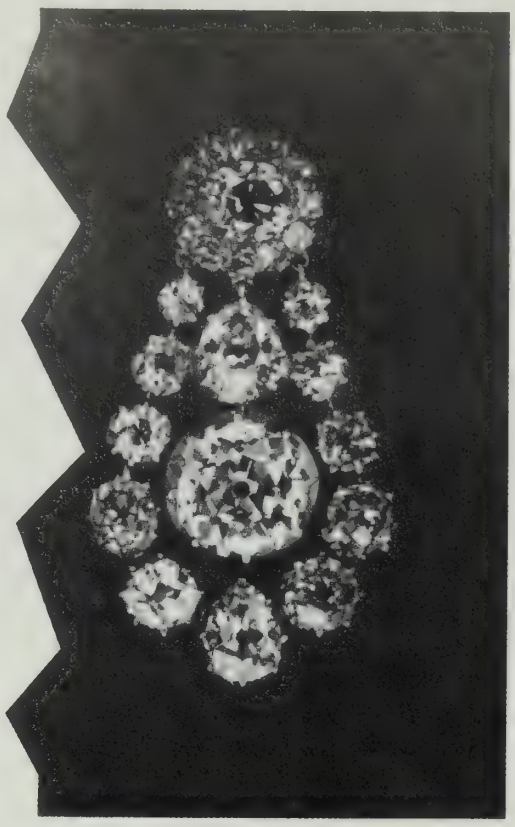
The entrée to *J. Robert Scott and Associates*, 8727 Melrose Avenue, Los Angeles is your decorator. Beyond this door can be unrolled by the high priestess of design Sally Sirkin Lewis, a group of Chinese ancestral scroll portraits. These painted beauties, some single, some in groups, have one quality in common: they don't smile or charm the viewer, but give you the sense of a family's staid solidarity in their prepainted elaborate robes. These are historic monuments to layered, patterned garments which could, but don't, overwhelm you

continued on page 236

A Point About Death and Taxes



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and Tao Kuang period porcelains

ANTIQUES

continued from page 232

with their richness of detail and weight. The faces have an all-knowing, looking-ahead stare. If you are short on wall relations, I might suggest a new Far Eastern branch, to be added to those done by Romney and Renoir.

Birds inside the house usually require containers, nests and cages. The keeping and cultivation of birds as objects of beauty and noise is an old custom that has been known to have no discrimination in practice, except to the Eskimo, whom you never hear of as keeping birds.

The cages can be of woven reed or bamboo, as done by primitive man, or of rare woods and precious materials, as made by "civilized man." *The Asia Company* of San Francisco,

THIS BIRDCAGE HAS A
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2840 Laguna, has two Chinese birdcages which should attract any fancier of birds, or any cage fancier. One cage is squarish and stands on short legs. The bottom, top, back and one-third of the sides are solid burl wood. The ribs enclosing the rest of the cage are very tiny and fragile. At the top of the cage is a hook covered with a bronze filigree of tiny vines and squirrels and with an amazing feature: one squirrel is movable in its small bronze nest. This cage is $1,150.

The other cage is small and slightly barrel-shaped, with a long sculptured bronze hook and chain. The only ornaments are antique blue and white porcelain feeders attached to the side of the cage. This also has a burl wood base and carries a base price of $675.

To become a collector can be a problem of whether to collect along one line, i.e., money, people, jade; or to become an accumulator of moneyed people with jade. Now this kind of problem can be faced and realized by collecting animal figures to build and create your own personal carousel.

Corinthian Studios in Saratoga, California has a great, carved running pig. This pig has a curled tail in iron, a pugged snout, open mouth with curled tongue, polished hooves and very mischievous eyes. It is made of richly polished warm-colored wood. The carving on the animal is charming and the pose shows great animation. The trappings—saddle, bridle and swags—are festive; not painted, but ornamented with small pieces of mirror. The pig is only $1,250 and would make a momentous beginning for your carousel. They also have a horse, but then so does *Luciano Antiques* of Carmel. The Luciano horse has flaring nostrils and is performing a prancing flying gesture yet is docile enough for those of timid disposition. This horse is also in polished wood. The mane is swept over to one side in a series of small stylized curls. The trappings are simple yet sturdy and can carry you away for $650. Along with this madcap idea, who else but Philip Johnson to design the canopy, Chagall to decorate the same?

On to Tiffany's for gold rings—
To Steinway for a calliope.
Who will get the first ride?
And who will get the bill? □



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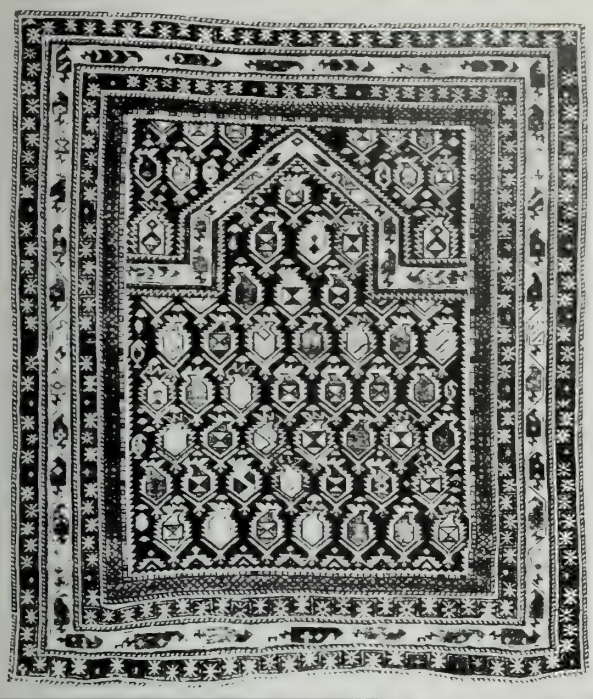
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SHOWROOM SHOPPING

Carpeting: What's New Afoot?

By Ashley Downing

LIKE MANY LITTLE AMENITIES OF LIFE, carpets are so common as to be taken for granted, often walked on with no attention at all given to their color, pattern, texture or design.

In the first days, carpets were no luxury; rather they were a necessary invention to insulate humans against dampness, the beaten-earth, chilly stone or rough board floors. The carpets then were probably piles of reeds, fashioned, after a sort, as birds build nests out of bits of twigs and leaves. Then carpets became woven strips of felt that had been beaten out of the tangled wool of ever close-at-hand sheep. Finally, after much plaiting, beating and weaving, man wove wool into incredible beauties: the rich patterns and colors of ancient Oriental carpets and rugs, an artful skill not forgotten certainly, and still practiced even in our day.

When the Greeks of classic times turned their eyes East, the carpets of the Orient did not escape their notice and edified comment. Even Alexander the Great, when he broke into the tomb of Cyrus, delighted that the golden royal funeral couch "rested on carpets of finest quality." Among the ancients, good carpeting was always a kingly concern, a mark of conspicuous wealth. Fine carpets were included in the inventories of royal treasures, which noted them often as interwoven with gold and jewels. When sumptuous carpets were spread before foreign envoys and restless natives, they became weapons of political and diplomatic persuasion often more powerful than the glitter of all the king's gold or the armed bravura of all the king's men. To the not-so-ancient Persians in their wild mountains and arid deserts, carpets were oases of comfort and color. Fine carpets, to the Persians, were also presages of their "walled garden of delights," the blissful hereafter. Carpets met every contingency for security.

To us, carpeting is less a bare necessity, less a luxury, even less a poetic dream. Nonetheless we still retain a special respect for it. We like the fillip of richness that carpets add to interiors, their feeling of comfort, their beauty and practicality. We inherit a bit of the ancients' love for carpeting and all its associations of well-being. However, we also want more from our carpeting than a sense of well-being, and in this age of scientific marvels, this era of attention to specialized details, we get it. Designers and engineers have gone to staggering lengths to achieve textures, weaves, colors, designs and installations which, a decade or so ago, were beyond the imagination. 1976 offers a new approach to your world underfoot. Your decorator will lead the way.

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continued on page 242



the bath

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SHOWROOM SHOPPING

continued from page 240

Another achievement from Edward Fields elevates cut pile into the realm of almost shameless luxury. It's a process known as "Satin Finish," and renders a lustrous, velvety quality to plush, probably richer than anything you've seen before. And of great importance, Satin Finish eliminates the "row" look. The result is a carpet with a continuous rich sheen, luxurious and inviting, not unlike that of a soft sun on a perfectly clipped velvety lawn.

If you're looking for patterned carpeting, *Morey Palmer*, 8457 Melrose Place, Los Angeles, offers a galaxy, with imports from Ireland, Portugal, France, Holland, Italy, England and Switzerland. Here, as in many showrooms, you can order carpeting

...RELATES ITS CARPET PATTERNS TO THE FLOW AND INTERACTION OF NATURE.

to match any color, any fabric. To speed delivery without sacrificing the look and feel of handmade carpeting, they have devised a method that combines two procedures: the ground is tufted by machine; the pattern is over-tufted by hand.

In one variation or another most of the fine carpet showrooms are presenting patterns borrowed from the rich look of nature: its earth tones and textures, its moods and ambience. The "Ground Graphics" collection from *V'Soske*, 9020 Beverly Boulevard, Los Angeles, relates its patterns to the flow and interaction of nature. In "Dunes," diamond-shaped ridges part the wool pile, providing a continually shifting play of light and dark areas. In another, hexagon shapes link together to form the crystalline structure of quartz. The pattern names themselves summon the imagery: "Waterprints," "Plateau," "Glacier," "Furrows," "Ridgeway," "Seagulf" and "Adobe." Another is the "Europa" collection, a stylized group of patterns in broad, multi-ply wool. Although the Europa wool fiber is wide, the visual effect of the tufts is soft and refined—an elegant control, a dramatic impact of the exclusive V'Soske ropelike wool. Three more patterns are worthy of note: "Nepal" is like the brilliant rays of the sun, with warm bands of color diagonally intersecting to express bold drama. "Shadows" incorporates nine subtle hues graded within diamond shapes to produce a prismatic quality of light and depth. "Twilight" uses four hues of a single color to achieve a trompe l'oeil effect.

The natural look continues at *Carousel Carpeting*, 1 Carousel Lane, Ukiah, with the handloomed wool collection "Woven Trends." These are flat ribs—disarmingly simple patterns with such names as "Random Brick," "Checkers" and "All-Over Knots." One of the great charms of Carousel Carpeting is the originality and vitality of the handweaving of rugged wools, natural linens, earthy cottons. Located in California's Mendocino County, dedicated craftsmen work with hand and heart in the unhurried rural atmosphere, blending premium wools from New Zealand, Scotland and India for color, durability, beauty and texture.

Natural Berber wool carpeting takes on a domestic dimension at *Decorative Carpets*, 104 South Robertson Boulevard, Los

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MOREY PALMER ASSOCIATES







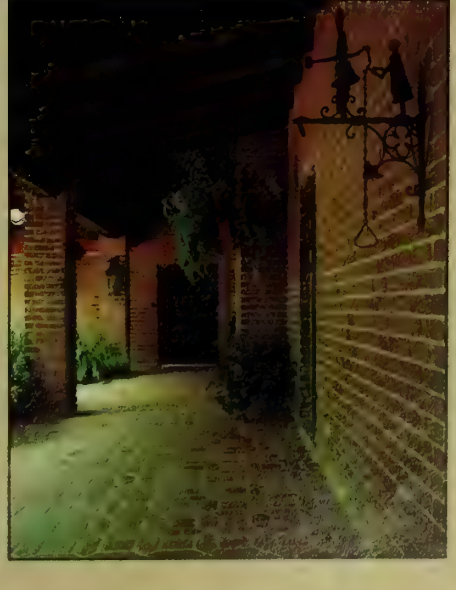






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continued from page 242

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Long known for its research and execution of historical designs, *Stark Carpets*, 113 South Robertson Boulevard, Los Angeles, is deeply involved in the restoration patterns, including installations in the White House, Blair House and the Smithsonian Institution. Their authentic approach encompasses the eras and areas of the world, ferreting out little-known European and Asian designs. One such is the "French Linen" collection. Made in France, these carpets are designed to look and feel like silk, a fiber once used in combination with others in the making of fine rugs. Today, the beauty and luster of silk returns with Stark's exquisite collection, woven in all linen or in a linen and wool blend—another tribute to expanding skill.

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Scalamandré, as inspiring as always, 122 South Robertson Boulevard, Los Angeles, is looking to the Orient and coming up with the excitement of old Imari patterns. Brilliant or muted yellows, greens, blues, reds, familiar patterns on porcelain, are now a refreshing delight on carpeting. In addition, here's a showroom known for its magnificent patterns in fabrics and wallcoverings, and for duplicating these patterns in carpeting. Picture fresh-as-spring white daisies on a sky blue ground; delicate climbing roses against a cream ground; patterns transformed into carpeting—transforming your room into brilliance.

The highlights are barely touched, the possibilities lightly skimmed, but whatever you wish can be accomplished. You'd like a circular stairway carpeted, with the design falling in the center of the tread? Of course. You wish a color matched, a pattern duplicated? It's yours. You wish carpeting to look the same throughout your house, regardless of wear? Different densities will be used in different areas. Even after years of wear, carpeting in a much-used hallway will look the same as in a corner of a bedroom. And if you wish to cut down the noise level, you're in step with the environmental planners who say, "Carpeting is probably one of the best insulators we have against noise." A recent California building code stipulates that the noise in bedrooms not exceed ten to fifteen decibels; that's no louder than the rustling of leaves, the chirping of birds—small, quiet ones.

The point here is that beyond the ancients' love of carpeting a new world of comfort and ease, charm and delight is waiting—a world limited only by imagination. □

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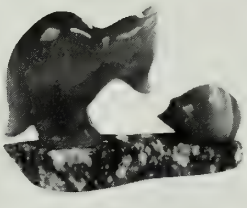
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ART

Tabletop Sculptures: Great Art in Small Compass
By James Normile

WILLIAM BLAKE, poet and painter, wrote in *Auguries of Innocence:*

To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour.

To the eighteenth century such words were the ravings of a mad mystic; to the twentieth century they are realities of the physical sciences and the arts. Man soars among the stars, guided by tiny transistors; he peers into the mysteries of submicroscopic worlds with instruments he can carry in his hand. There are some imaginative sculptors, also, who have lassoed the boundless human spirit in works as notable for their modesty of scale as for their vast compass of thought. Collectors are fortunate who can possess some of these fine little sculptures that are available in many West Coast galleries. Perched on a table, desk, coffee table, night stand, these small works are compact witnesses to mighty human experiences, to many of our triumphs and tragedies, our loves and longings, sometimes even our despairs. Tiny Titans they are, that can tumble the gods.

The Feingarten Gallery, 736 South La Cienega Boulevard, Los Angeles, 213/655-4840, long a champion of sculpture of quality, offers an unusual variety of small bronzes by big names. A bronze totem by Henry Moore matches another by Picasso, a *poupée* dated 1907, and reminiscent of an Easter Island figure.

More sensuous in persuasion is Renoir's *Head of a Woman with Hat;* three Maillols, all full-blossomed female nudes; and a Rodin torso. More intellectual is a Severini ceramic plaque, an exceptional example of this Italian Futurist's essays in clay. The plaque is one in an edition of six. Another, of this same edition, is in the Hirshhorn Collection, Washington, D.C. Among other fine pieces is a 1925 Archipenko *Concave Female Torso,* in chrome-plated bronze, an Arp *Helmet Head* and an Epstein *Soldier with Tin Hat,* which is dated 1916, the sculptor's voluble protest against war.

Terry DeLapp Gallery, Los Angeles, 213/271-8286 (by appointment), has a magnificent and well-known bronze, *The Cheyenne,* 1911, by Frederic Remington. The sculpture is number 61 in the edition of 150. It is a stirring figure of an Indian on horseback at furious gallop, spear and whip in hand—one of Remington's most famous works.

The David Stuart Gallery, 807 North La Cienega Boulevard, Los Angeles, 213/652-7422, has small sculpture with a definitely lighter touch. In poured and painted polyester resin, Ralph Massey shows his *Erotic Alice in Wonderland,* in which Humpty Dumpty has his "great fall." William King presents a varied group of his small aluminum sculptures. Also at David Stuart Gallery, an enviable collection of warmly human pre-Columbian terra-cotta figures.

Loewi-Robertson, 484 South San Vicente Boulevard, Los Angeles, 213/653-3353 (by appointment), has several small bronzes of unparalleled character and distinction. Of special

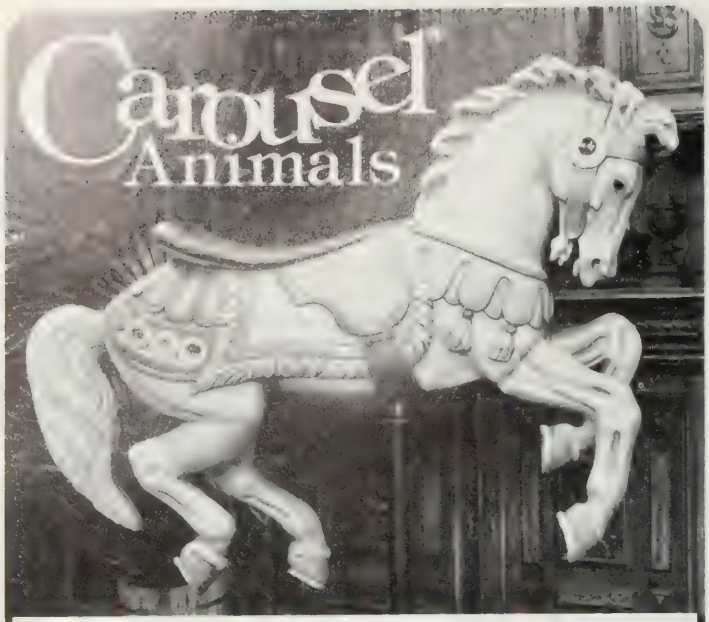
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ART

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interest is an Egyptian ibis from the Eighteenth Dynasty (1567–1320 B.C.), a marvel of majesty and grace. This symbol of Thoth, god of wisdom, is only seven inches high. The body of the sacred bird is wood; the feet and beak are bronze; the tail and eyes are inset with glowing lapis lazuli. Much in its original state, the little figure fortunately has not been regilded, as has often been the fate of these ancient sculptures.

Remarkable is the little *Spinario* (Boy with a Thorn in His Foot), after the famous classical bronze presented by Pope Sixtus IV (1471–1484) for the Capitol (now the Palazzo dei Conservatori, Rome). It has a rich brown patina with traces of black lacquer. Among the many versions of this popular

A TREASURE HOUSE OF LITTLE SCULPTURES FROM ANCIENT CIVILIZATIONS.

subject, made in the Renaissance, this sculpture is closest in size and pose to the one in the Ashmolean at Oxford. There are indications that it may be from the same hand.

Another engaging bronze from Loewi-Robertson is the sixteenth-century ink pot from a Padua workshop. Three high-busted female figures support the well, upon whose lid squats a grinning goat-footed satyr.

The Harry Franklin Gallery, 445 North Rodeo Drive, Beverly Hills, 213/271-9171, is a treasure house of little sculptures from ancient civilizations that vanished into dust long before our era. Of particular note are the bronze votive figures (1000–600 B.C.), sometimes erroneously referred to as Gilgamesh, that semimythical hero, half-immortal king and demigod of Sumerian and Babylonian memory. There are also a number of other fine bronze ornaments from the Luristan finds in the wild highlands of western Persia/Iran where Lur tribesmen discovered them in 1927 and 1930 among the ruined cities and cemeteries of their remote ancestors. These Luristan horse bits and ornaments date from roughly 1200–800 B.C. Their special delight is a rich patina, mostly a blue-green, often a glistening red-purple.

The James Willis Gallery, 109 Geary Street, San Francisco, 415/989-4485, has the wondrous crystal acrylic sculptures of Jacques Schnier. These pieces are carved with marble cutting tools, as the artist says, "to achieve the maximum interplay of reflections and prismatic resolutions harmonious with the design theme." Schnier explores the micro-universe of crystal acrylic; a medium that permits him to expand his concepts of sculptural form where the subject (if one needs a subject) is the shimmer of light itself, shifting, elusive and elegant.

Schnier studies his crystal acrylic with great care and with the wisdom and caution of a diamond cutter. He is sharply aware of the hidden potentials of his medium. His sculptor's tools work in multiple planes and compound curves. They release, reveal and draw out of his material a world of scintillating and often dazzling light, within and without the sculpture. He mates poetry with precision. The result is sculpture in its purest, most abstract and, as good Platonists will agree, sculpture in its noblest form. □



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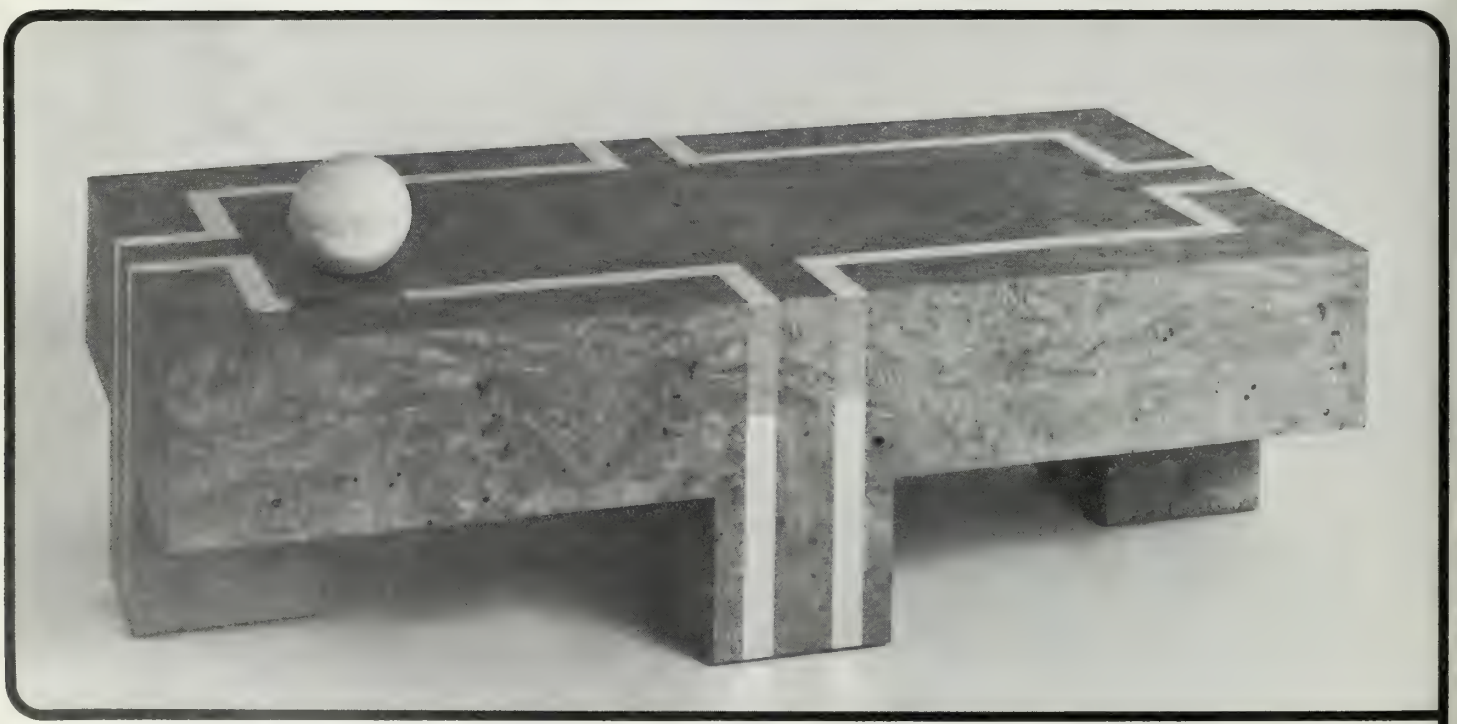
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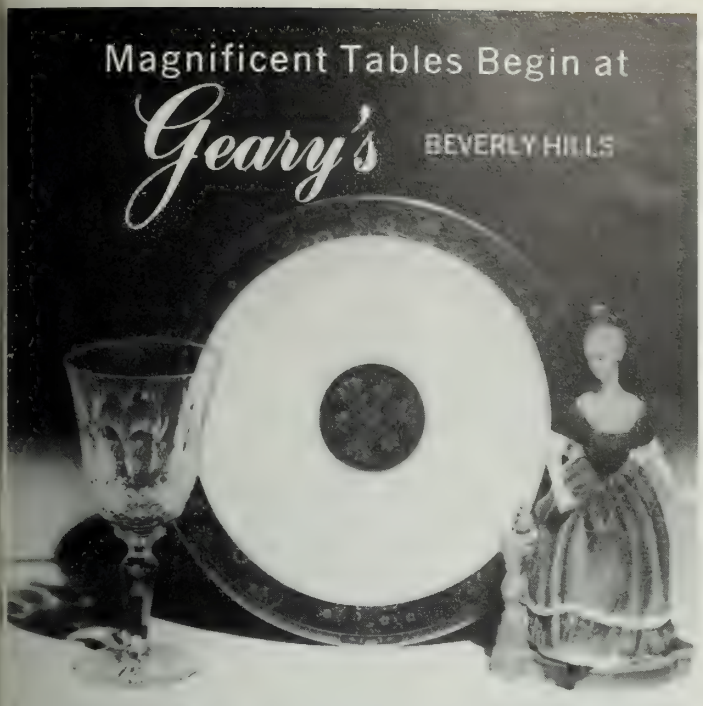
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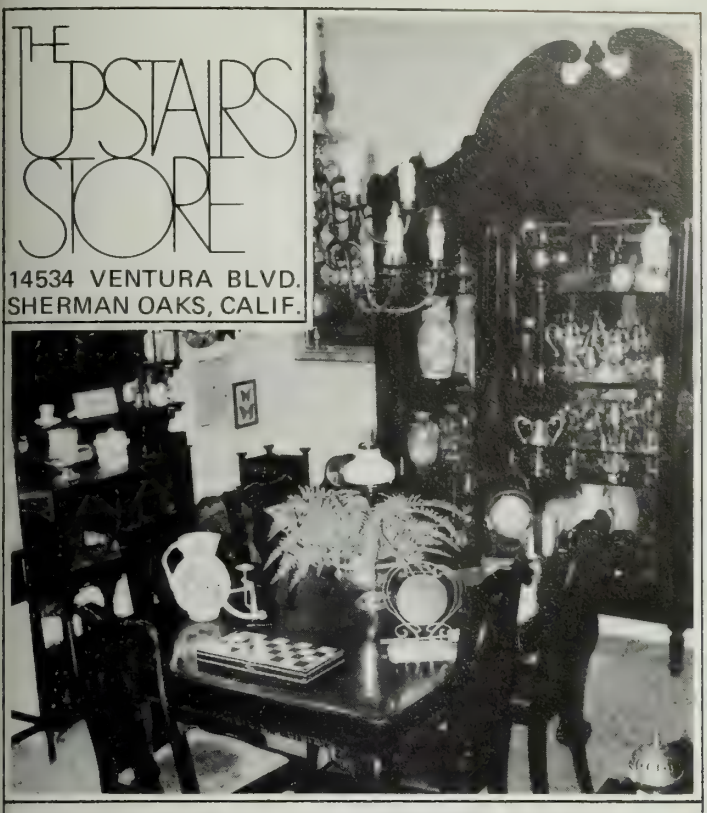


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HOSTING

The Catered Season
By Gayle Moss Rosenberg

SURELY THE MOST CONVIVIAL TIME to entertain is for the holidays—"a time, of all others, when Abundance rejoices," Charles Dickens wrote. Guests are usually of a mind to feast and mingle, as is the hostess who has deftly delegated her responsibilities to a competent caterer.

One of these is the irrepressible *Milton Williams* of Los Angeles, a man of boundless creative energy and skill whom hostesses praise rapturously. "He has that special touch—whatever he says, I do," admits Mrs. Marvin Smalley of Los Angeles, for whom Milton conjured up a particularly inviting Old English holiday mood within a strikingly modern framework—a wood, glass and steel house designed by Quincy Jones and appointed by Arthur Elrod and Stephen Chase. Parking attendants in stovepipe hats, capes and mufflers greeted 200 guests with cheery and typical greetings such as, "Good evening, guv'nor." Also in appropriate Dickensian attire were the vendors in front of the house, pushing carts laden with hot pretzels and roasted chestnuts; a trio of musicians in the entrance hall, the dance orchestra and the service staff. A great barren manzanita branch, set in a mirrored tub and sprayed silver and white, rose nearly the full height of the living room's twenty-four-foot ceiling. On it hung winter pears and a splendid partridge.

The dining room table boasted a roast suckling pig with a shiny red apple in its mouth, surrounded by a Della Robbia wreath of holly, lady apples, cranberries and strung popcorn. In the tented area, where fresh holly and pine boughs accented the plum color scheme, another buffet table featured a costumed cook frying fresh fish and chips which he handed out in little brown paper bags.

"I felt like a guest in my own house," Sandy Smalley recalls. "I didn't have to worry about a thing." Says Milton: "All I need is a consultation, a guest list and a check."

Do you have something a bit simpler in mind? Actually, many respected caterers agree that though holiday entertaining should be festive, it is often deceptively casual, possibly family-oriented and usually quite traditional.

Wilma Dickey of Los Angeles has done holiday dinner parties year after year for many of her loyal clients, including Col. Robert Fullerton III of Pasadena, Mrs. Josephine Wayne and Mrs. Francis Fowler of Los Angeles. "Sometimes family members request a repetition of much the same menu they enjoyed the previous year. These clients usually call me in September just to say, 'Don't forget we're going to have Christmas dinner this year. Guests are coming around five.' "

As many of the skilled caterers do now, Mrs. Dickey, in addition to the food, will make arrangements for whatever else is required, such as rentals, flowers, music, et al.

"The buffet format is most convenient for the majority of holiday fêtes," says George deVos of *Valley Ho Catering* in San Diego, which arranges the holiday dinners for Mr. and Mrs. Ord Preston, Mrs. Elliot Bacon and Mrs. DeWitt Mer-

riam, all of La Jolla. Its flexibility allows children, in particular, more freedom and more choice (perhaps their "plain" favorites may even be included). "And the people who like to hop around to two or three parties can have hors d'oeuvres in one home, boeuf á la bourguignon in another," he says.

But there is also the attitude of *The Cooking Company* of San Francisco and Los Angeles whose founder, San Francisco socialite Peggy Knickerbocker, thinks that many of the substantial items are pretty boring. "We like to do foods that aren't too filling or fattening," she says, "and not a lot of those puffy things." Her firm projects a country look, using many wooden boards and baskets decorated with mustard

"SHE BRINGS EVERYTHING AND TAKES OVER. I CAN ENJOY MY OWN PARTY."

greens, and the services of young women in brightly colored prints and young men in red butcher aprons. At one holiday party the theme was food with a "meat room" (assorted pâtés and steak tartare in hollowed-out French bread), a "vegetable room" (bouquets and unusual dips), a "cheese room" (seasonal Stilton and assorted others) and a "fish room" (spread with newspapers on which were whole lobster chunks and baskets of raw clams and oysters ready to be shucked).

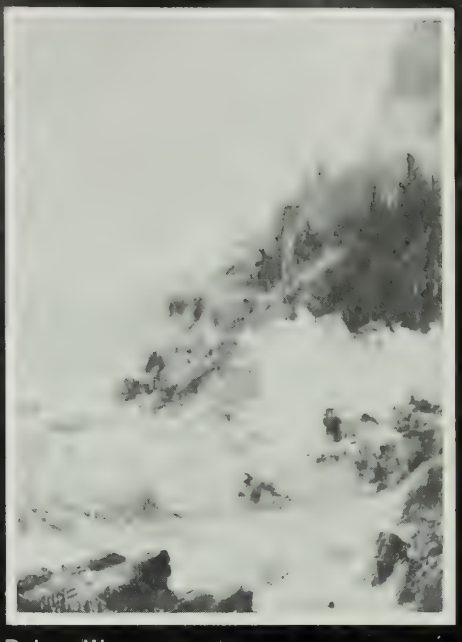
Décor for holiday parties is often sentimental, perhaps including some bauble or display made by a family member in years past, which hostesses and guests delight in seeing again and again. Perceptive caterers gladly incorporate these familial treasures. Out in the California desert, where the holidays offer the chance of a glad reunion for part-time desert dwellers, out-of-town guests and permanent residents, Alyce and Charles Aston of Palm Desert tenderly display throughout their large double condominium the little Annalee stuffed felt dolls. Caterer *Florence Lowell* of Palm Springs, cognizant of the charm of a hostess's own favorite belongings, says, "I just make sure that my food colors coordinate with her décor." Mrs. Aston leaves no doubt that Florence Lowell is important to her: "She brings everything and takes over. I can enjoy my own party—and I always do." (Instead of their usual buffet for a hundred, the Astons plan to settle for about ten intimate sit-down dinners this holiday season.)

Other elements may be quite ephemeral: for Pat and Larry Gelbart's dinner at their Beverly Hills home, caterer Jim Stelmasek of *James' Catering* in Los Angeles gifted his hostess with a delightful candy-decorated gingerbread house which he baked and set in a forest scene; it served as the centerpiece.

Still other accessories can be marvelously lavish: Robert and Jackie Eaton of Bel-Air and Newport had *Marcia Lehr* make two huge round red felt tablecloths encrusted with jewels for their family's dinner, plus a beautiful little gift—a gleaming winter scene collage on green velvet in an oval gold frame—for each member of the family. Mrs. Lehr, whose Beverly Hills firm is known for its inventive invitations and accessories, plans parties and calls on favored caterers to handle the food—or caterers call on her to create the décor.

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GRISWOLD'S art gallery



★ Robert Wee – ptg

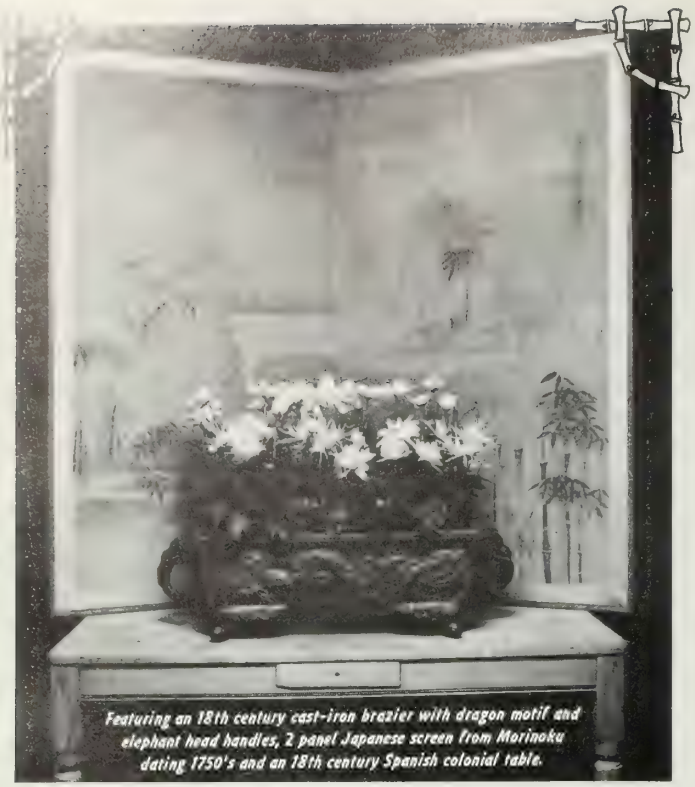


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HOSTING

continued from page 259

"I tell my client that when you hire the right people you just get dressed and go to the party. You look lovely—and that's your part," says Mrs. Lehr.

What about the lengthy "open house," that popular plan during the holidays which requires an almost constant stream of cuisine? When Kathryn and Robert Altman decided to invite practically everyone they knew to help them celebrate their return to California and the completion of their glass and cedar beachfront home in Malibu, they hired *Michael James' Cooks* of San Francisco to do more than twelve hours of food for 250 guests, starting at midday. First they did omelets, then dinner of hamburgers with a dozen condiments,

HE IS A MASTER PATISSIER
AND MADE 300 CHOCOLATE TRUFFLES
DIPPED IN COFFEE.

followed by more omelets and a late supper of blanquette de veau with steamed rice and a tossed green salad. (Forty dozen eggs were used.) A fifteen-foot table of cheeses, fruits and sweets was continually replenished. Mr. James, who is also a master *pâtissier,* made 300 chocolate truffles dipped in coffee, in addition to a mouth-watering array of cakes and tarts. He and his staff brought their own equipment from San Francisco. "They were in my kitchen for four days," recalls Kathryn Altman, who couldn't have been more pleased at the outcome. "They're fantastic."

Want to do something that never could have been done before? Here's a gala idea for this coming New Year's Eve: a Spirit of '76 special event for one hundred guests to usher in the Bicentennial year. Caterer *Ray Crenna* of West Los Angeles envisions costumed town criers hand-delivering invitations on parchment scrolls; red and white carnations everywhere; tables draped in blue with centerpiece decorations designed around the flags of the colonies, and swagged in red, white and blue (but keep the multicolor confetti).

A traditional American buffet, served on Paul Revere-style pewter plates, might include oyster stew, marinated roast wild turkey with oyster and chestnut stuffing ("early Americans were oyster crazy," says Crenna), sweet potato casserole, cranberry relishes and a pickle barrel, saddle of venison and baked Alaskan salmon. You could serve hot mulled cider and eggnog poured from galvanized milk cans into pewter drinking goblets. Maids in bonnets and organdy would churn ice cream. Homemade "frycakes" (cake donuts), pecan pie, hot apple pie and giant tiered Baked Alaskas would complete the meal. As guests were leaving, each would receive the New Year's first paper rolled around a Spirit of '76 flag.

Crenna believes catering should be like presenting a theatrical production; even more important is the caterer's obligation to know whether a concept will be psychologically right for the party-givers. He advises: "Trust your caterer and listen to what he has to say. A good caterer will lead you in the right direction. Once that's started . . . not to worry." It can be said of you, too, as it was—finally—of crusty old Ebenezer Scrooge, that you know how to keep the season well. □

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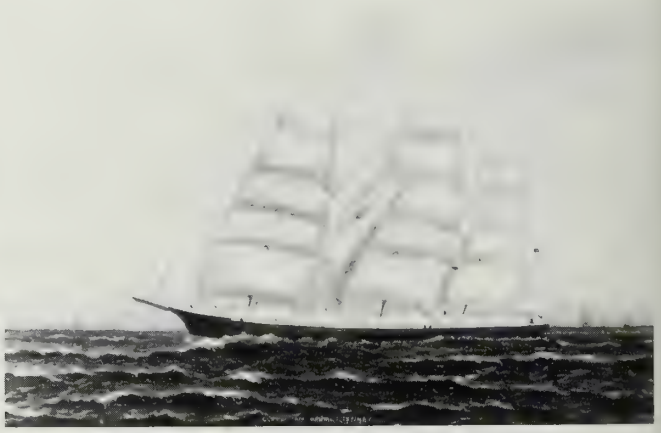
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Decking the Halls: Floral Décor for Parties

By Camilla Snyder

DECKING THE HALLS IS ONLY the beginning, of course—the first chapter of the holiday story. It starts with adorning the front door and the buffet table, the fireplace or whatever, with originality combined with a soupçon of tradition. Herewith a dash of philosophy, some fresh ideas by outstanding floral designers to help inspire your own creative energies.

Tod Mathews and Wesley Lucas, the men behind the very imaginative Los Angeles firm, *White Gates Planting*, had Christmas designs on their planning boards as early as July. They believe in preparedness. One of the pleasures of dealing with this team is learning their philosophy, hearing the current gossip and observing the mores and styles which go along with a conference at the shop's Nemo and Santa Monica Boulevard headquarters. Also, you never know whom you'll meet among the ivy and ficus trees. A frozen foods heiress, a major television star's wife and one of the world's most lavish philanthropists were about the premises the day we visited. As we chatted about the holiday season, the three ladies placed orders for pyramid arrangements of azaleas, ceramic angels overgrown with a velvety green Japanese moss, magnificent topiary, pine cones, red velvet bows, velvet to-the-floor tablecloths, swags of juniper, garlands of redwood fir and even spring flowers; all part of their holiday ambience.

Mr. Mathews, slender and polished, says, "It's not the plant material we have, but *how* we use it. It's doing the common in an unexpected way which is good design. For instance, we take the most common azalea trees, usually about three feet tall, and fit them into a wire frame shaped like a pyramid. It can be small or ceiling height. The trees can be clipped and pruned so the pyramid is all blossom, or a combination of foliage and blossom; It's a spectacular work of art.

Mathews and Lucas feel that Californians are innovative about holiday décor; yet traditional design for the season is not considered old hat. "One of the most beautiful gifts we have is a pine basket especially made for us in Oregon," Lucas says. "Sometimes we fill it with cones, but generally with a collection of orchid plants."

As Lucas and Mathews see it, freedom from the client is essential—as important as being sure trees are plantation Douglas fir, preordered and hand picked. "You must have clients who are secure enough themselves to give you the freedom to do things the way they must be," Mathews says, "and it's important to have clients who realize that costs have gone up. Last week a woman sat under a painting probably worth two million dollars, wearing several thousand dollars



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worth of jewelry, and hesitated spending $1200 for a large party. She is living in the days when centerpieces were $5."

Holiday party décor by White Gates is often more springlike than wintry. "There are growers who have their first crop of hyacinths ready by December 22," Mathews explains. "These are great for Christmas Eve parties because by that time many people are tired of the standard themes. The last days of December you try to have a bit of spring in your designs. For Mrs. Leigh Battson, White Gates will do a post-Christmas party in Palm Springs with their tried and true topiary umbrellas, of chrysanthemums instead of ivy.

The designers find doing a traditional party the most challenging of assignments. They have even adjusted to a request for flocked trees—as a safety as well as an aesthetic measure. "You would never think of using a flocked tree in the East," Mathews says. "The first four years you live here, you shudder at flocked trees. Then you succumb, find yourself using them and even liking them."

David Jones, the Los Angeles florist who put gingerbread men, crab apples and plaid bows into the holiday picture two years ago, is now designing with twigs. Mr. Jones, who designed the décor for the White House dinner honoring His Majesty the Emperor of Japan, Hirohito, has been spending weekends in northern California and Oregon, twig-hunting in the woods. Jones will have twig wreaths, kissing balls and gift boxes of twigs for his customers. "I have lined the boxes with plaid, velvet and moiré," Jones says, "because I suspect that they will be used to hold diamond gifts and assorted trinkets." Also in the works for the Jones label will be wreaths of silk or fresh flowers.

Sil Martinelli, the designer for the august San Francisco florist *Podesta Baldocchi,* sees many different looks for the holiday season. The Bicentennial theme will be strong in the custom trees for which Martinelli and Podesta Baldocchi are famous. "Tree ornaments will be shaped like British and American soldiers of the period," Martinelli says. Incidentally, a cottage industry has grown up around the famous Podesta Baldocchi trees, which range in price from $50 to $5,000: women in the Bay Area design and make unique one-of-a-kind ornaments. Most of the other ornaments used come from Europe. Martinelli thinks a country French look is especially good for the California lifestyle.

California floral designers are generally considered among the most creative in the world—witness the choice by President and Mrs. Ford, of David Jones to design their parties, and the choice of Tod Mathews and Wesley Lucas to design philanthropist Mary Lasker's plantings for her new Manhattan apartment. And while holiday design has generally been considered the domain of the more traditional East, California has come into its own as a fountainhead of imagination. □

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RESTAURANTS

La Jolla's La Favorite
By S. L. Stebel

BECAUSE I SPEND MY OWN MONEY dining out, I avoid award-winning places. Usually crowded and noisy and chosen, for the most part, by advertising salesmen and trade associations, they're almost by definition designed for people with expense accounts. Consequently many top-drawer little restaurants are lost in the shuffle—which, if it isn't a crime, ought to be.

A case in point is *La Favorite*, probably among the top five French restaurants in all of southern California, although it has not been on any lists that I know of.

Small wonder. It's in Bird Rock, allegedly part of La Jolla, at 5525 La Jolla Boulevard, situated between a car lot and a decorator's store (zoning? what's zoning?) across from Rudy's Hearthside (a local beef-and-potatoes spot). And if you're not *looking* for it, that discreet portal will surely escape your attention. Look for it. Not, I hasten to add, if your neck is sunburned and you like your meat charred and in slabs.

Sound snobbish? Not so. There's a time and a place for everything. And immediately inside La Favorite you understand the meaning of the word *exquisite*. The wallpaper is silk striped; mother-of-pearl lamp shades give off a sultry glow; fresh flowers grace every table; and although the two rooms are very small, tinted mirrors give the feeling that dining here has infinite possibilities. It's not unlike an elegant salon aboard a French liner before the word *cruise* took on another meaning. The air-conditioning is silent, and the noise level, which in such close quarters ought to be overwhelming, isn't. The sensation is one of being at a party where all the guests are people you have invited.

A great chef once told me the test of a restaurant is soups and sauces. But he's late in the game. My own test is, if the drink is lousy, be warned; if the soup is awful, cancel your order and leave immediately.

William McLenen, the tuxedoed maître d' (and partner), mixes the drinks himself from a closet bar just off the reception area. The drink was perfect. I'm not one of those who disdains a cocktail before dining. A martini sharpens the gustatory faculties. (The vermouth, by the way, is more important than the gin or vodka; my formula has been changed from eight- down to four-to-one.)

But the soup, made from sweet red onions, gave me pause. It has a marvelously pungent taste, but the cheese was grated parmesan. That was at the request of patrons who find it difficult to deal with the melted glop that is traditional.

You feel comfortable wearing a tie at La Favorite. It's a special-occasion place, and you know that right off. The menu, although handwritten in the tradition of French country inns, has a feeling of adventure and elegance. There is a cold peach soup, gazpacho, escargots, *crevettes*, and pâté. Ask, however, for *rillettes*—not on the menu, but always on hand—a strongly flavored pork pâté made by the chef for friends.

The chef and partner is Jim Flynn who, after fourteen years in the diplomatic service, became desperate at the ineptness

of native cooks, began cooking, and eventually attended the old Paris Cordon Bleu. What you see on that menu is the eclectic result of his travels and experience.

There's a Beef Wellington and a Boeuf en Daube and a salmon with aspic and sweetbreads and crabmeat crêpes and veal, ranging from the delicate *piccato* to the Viennese which might have inspired the Strauss waltzes. There are curries, the hot ones from Madras—chicken or shrimp—served with saffron rice, chutney, and popadams—and you'll understand why Flynn was giving lessons to his Indian cook.

There's duck too, incredibly good, drenched either in orange or cherry, crisp and juicy. Such is the fame of La Favorite's

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duck that this small place buys more fresh ducks than any other restaurant in the region.

There's also garlic bread on the menu. And why not? Chef Flynn happens to like garlic bread and so do most people in their more private moments, and to have it jauntily there in the midst of an otherwise somewhat haughty cuisine is reassuring. We can be comfortable with our own tastes, and range high or low as we choose.

And then there's an item no longer on the menu because its taste proved too strong for some—Veal Normandie made with calvados. Jim Flynn will make it, on request, for those who can handle that apple brandy. He uses alcohol with the poetry and flamboyance the Irish are famed for. Further, he knows the importance of using only good wines when he cooks—the Cognac in his desserts, for example, is Hennessey.

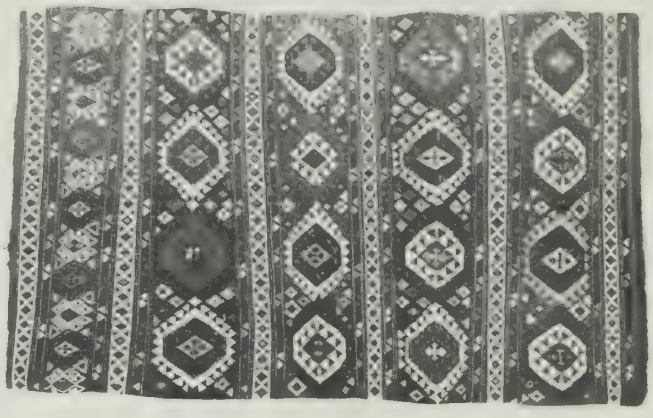
Now I've had great desserts in my life. I've eaten the Mile Hi pie at the *Pontchartrain* in New Orleans, reveled in Baked Alaska on the *Ile de France* when that country's greatest chef was aboard, been seduced by a Russische crème at a pension near Igls in the Austrian Alps, still remember the bittersweet-chocolate sundae when Wil Wright himself ran the original stores—but none was better than La Favorite's.

If you're an A.A. member, be warned. The crème caramel called flan in humbler establishments abroad, is usually a simple custard. This one is half Cognac and half rum. The mousse too is a stunner—he uses Hennessey's, remember?—and there is a Cherries Jubilee that makes it clear why it is served at celebrations.

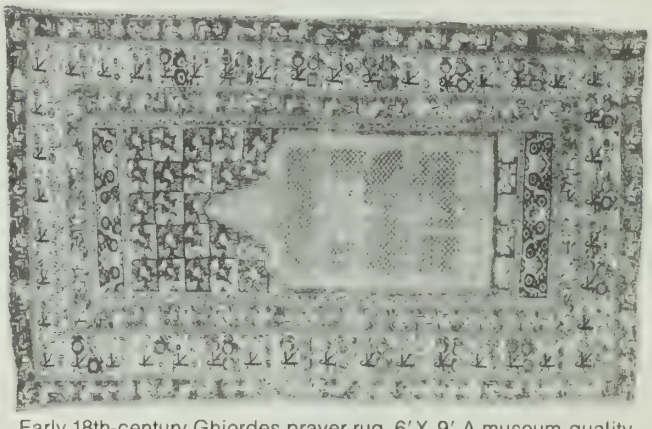
But my very own favorite is the Profiteroles au Chocolat, a combination of peppermint ice cream, flaky pastry, and a bittersweet-chocolate rum sauce, which I might, depending on circumstance, choose in preference to other experiences.

There's a Café Filtre and another à La Favorite (sweetened with one for the road, what else?). And don't be afraid to ask prices; dinner is not inexpensive, but not outrageous either—with a drink and a good wine, about thirty-five dollars per couple. You can spend less or more, since there is a great Chambertin at forty-five and another at sixteen, but also some very nice wines at less than six dollars a bottle.

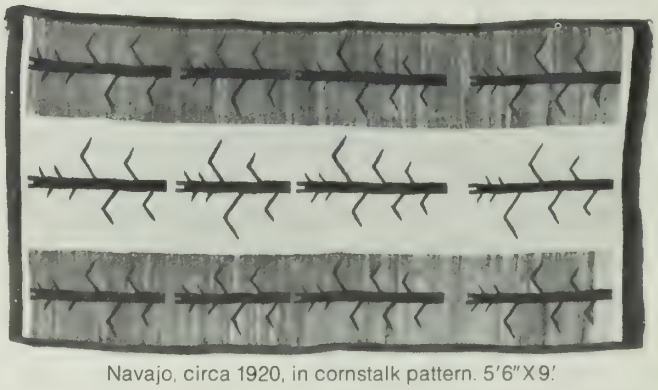
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NOTES ON TRAVEL

Holiday Vacationing in Colonial America: Three Bicentennial Cities
By Mary Memory

DURING THIS BICENTENNIAL YEAR, many of us will view it as a perfect time to make the events of the founding of a brash new nation come alive. We can relive those events in the three cities whose patriots were the key influences in confederating the colonies and declaring their independence: Philadelphia, Colonial Williamsburg and Boston.

With the budding of the first spring daffodils and on through the greening of summer, cultural tours will descend on the historic East. But the avant corps will do it first and in comfort—by combining their historical visit with a re-creation of the winter holidays as the colonialists celebrated them 200 years ago: The sumptuous Colonial estates of Philadelphia's Fairmount Park glisten under a blanket of crisp snow; fires crackle in the kitchens of the perfectly restored taverns in Colonial Williamsburg while guests dine at traditional holiday Groaning Board Banquets. And on Boston's Beacon Hill, bell ringers and carolers sing from elegant door to elegant door.

In Philadelphia, start your journey into the past by viewing a film on America's founding, at the new Orientation Center at Third and Chestnut Streets. Horse and carriage tours, with drivers in full Colonial garb, are available by night or day, leaving from Independence Hall. There are private motor tour firms whose guides are also in eighteenth-century dress. If you are a romanticist, take a candlelight walking tour of nighttime Colonial Philadelphia. A. W. Loof Enterprises offers tours of the historical parts of the city in the unique comfort of a chauffeur-driven prewar classic car.

Where to stay? One of the most luxe hotels is the stately *Barclay*, on Rittenhouse Square. The new *Latham*, at Seventeenth and Walnut Streets, is also luxurious and large, with beautifully appointed rooms. Also mindful of your comforts are the *Bellevue Stratford* (a celebrities' favorite), at Broad and Walnut Streets, and the *Warwick*, on Locust Street.

Philadelphia has not been known for gourmet dining opportunities until the last few years. Bonnie and Ben Strauss (she is the former Bonnie Hudson of Los Angeles, who owned a gourmet cooking school in Philadelphia for twelve years and is a frequent guest as a food expert on Philadelphia's CBS TV affiliate) assure us that there has been a remarkable naissance of fine restaurants, inspired several years ago by *La Panetière*, French cuisine in an elegant setting.

Craig Claiborne, gourmet emeritus of *The New York Times*, says the best French chef in the country is at Philadelphia's *Le Bec-fin*. More fine French cuisine can be sampled at *La Truffe* on Society Hill. *The Frog* is recommended for lunch and *Gaetano's* boasts excellent Italian cooking. A very fashionable boutique-style restaurant in the center city is *The Fishmarket*, known for exotic crab bisques and other dishes, beautifully presented. The *Artemis Discotheque* offers afterhours revelry and is a haunt of the young and knowledgeable. Of historical fame is the *Old Original Bookbinder's* at Second and Walnut Streets, a tourists' favorite, noted for fresh Maine

lobster; for locals, however, it's *Bookbinder's Sea Food House,* on Fifteenth Street. Helen Siegel Wilson's *L'Auberge* restaurant in Devon, on Philadelphia's suburban Main Line, is highly touted for French cuisine; and forty-five minutes outside the city is the charming *Coventry Inn,* in Coventryville, built in the 1870s and a spot for good dining.

There is a special glow to Philadelphia during the holiday season. Nestled in Fairmount Park are six original estates of prominent eighteenth-century Philadelphians. Open to the public, these homes depict the characters of their owners, and during the holidays are decorated with handcrafted ornaments, and candles in place of electric lights.

RIDE DOWN DUKE OF GLOUCESTER STREET IN A HORSE-DRAWN CARRIAGE.

Colonial Williamsburg, in eastern Virginia, has been authentically restored by John D. Rockefeller, Jr. to the charm of the eighteenth-century Virginia capital. Features are the mile-long Duke of Gloucester Street, down which you can ride in a horse-drawn carriage; the College of William and Mary, the nation's oldest; the Governor's Palace, where the state's first and second governors, Patrick Henry and Thomas Jefferson, lived; and many other Colonial homes, inns and taverns, including the Raleigh Tavern. Wander through the old craft shops—still tended by bakers, silversmiths, candlemakers, wigmakers, printers and blacksmiths, wearing period dress.

For an unusual experience, plan to stay in one of *Williamsburg Inn's* Colonial Houses. Most are original structures that have been restored with painstaking accuracy and detail. A number of the houses may be rented as suites; others offer separate rooms and/or suites. The *Williamsburg Inn,* with its colonnaded façade, spacious rooms and delicious cuisine, shaded terraces and views of the countryside, captures the quiet luxury of a Virginia estate.

Dining in the Colonial manner awaits each visitor to Williamsburg. Three famous taverns offer traditional southern cuisine served by waiters in period costume. At the *King's Arms Tavern,* where Washington, Jefferson, Patrick Henry and other patriots met to discuss self-government, you dine on Virginia ham, southern-fried chicken and peanut soup. *Christiana Campbell's Tavern* won high praise from George Washington. Seafood, roast duckling and southern spoonbread are specialties. In 1766, *Josiah Chowning* let it be known that "all who favour me with their Custom may depend upon the best of Entertainment for themselves, Servants, and Horses and good Pasturage." His tavern's fare still includes Brunswick stew, Welsh rabbit and Chesapeake Bay crabmeat.

The winter holidays in Williamsburg present much of the old-style visiting that was popular among the Virginia planters 200 years ago. Holiday customs observed here avoid gaudy lights and paper Santas. Fresh greens and fruits twined into Della Robbia wreaths give the town a special air of welcome. The traditional formal welcome to the season on December 17—the Grand Illumination of the City—begins the season-

continued from page 274

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Rare William and Mary walnut wing chair. Original, save upholstery. English, circa 1695

NOTES ON TRAVEL

continued from page 273

long "white lighting," featuring lighted candles in the windows of the homes, shops and public buildings nightly until New Year's. Music from the past evokes more of yesteryear's holiday spirit. The Illumination program also highlights caroling, fifes and drums, madrigal singers and a strolling bagpiper. In candlelight setting, visitors hear the eighteenth-century string ensemble perform in the Governor's Palace, or enjoy musicians and madrigal singers at the Capitol.

Following the custom of early Williamsburg, feasting occurs throughout the season. Festive evening savories include the Chesapeake Bay Feast, the renowned Groaning Board Banquet, the Old English Dinner, the Baron's Feast, the Old

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Dominion Dinner and a special Thomas Jefferson Dinner, as well as a country buffet replete with recipes from the Virginia highlands. A Militia Tattoo and Retreat Ceremony will welcome the Bicentennial Year on New Year's Eve, and the season will close with a Fife and Drum Corps parade on Duke of Gloucester Street, New Year's Day.

Gracious old mansions are on view in Federal Boston, and at Paul Revere's home fine examples of his silversmith days are on display. Nearby are the famed battle sites where Americans "fired the shot heard 'round the world."

Boston's Philip Lowe, former president of the Sheraton Hotels, reaffirms that one of Boston's very finest hotels is the *Ritz-Carlton,* located on Arlington at the corner of Newbury, Boston's elegant shopping street. The Ritz-Carlton is old-world, exclusive, with a kitchen on every floor providing excellent room service, and an impeccable dining room serving superb French food—the perfect setting for viewing the lights across the Common. Mr. Lowe assures us that if there is no room at the Ritz-Carlton, you would be pleased with the *Sheraton Boston*'s Towers section (with its own concierge), or the *Copley Plaza* (with a lively nightclub), or the new *Colonnade* (with the fine *Zachary's* restaurant). And if there is seemingly no room anywhere, the Boston Bicentennial Visitors' Service assists you with a special phone line—617/338-1976—with a computerized list of accommodations.

For dining, *Jimmy's Harborside* is famed for its fresh seafood. *Locke-Ober's* is superb, with small private dining rooms upstairs, a varied menu, and is a Boston tradition. Its Back Bay branch is *Joseph's.* Recommended for lunch and informal dinners is the *Ninety-Nine* on Devonshire Street, known for its delicious omelets and eggs Benedict. Outside of town, the *Concord Inn* in Concord is gracious, as is the dining at the famous *Wayside Inn,* with its peaceful gardens, in Sudbury.

The holiday season welcomes you to Boston with lights twinkling on every tree in Boston Common, celebrated displays and the Enchanted Village at Jordan Marsh.

For tying your Bicentennial trip together, call your travel agent instantly, then return with carefree ease to the memorable era and area of Colonial America. □

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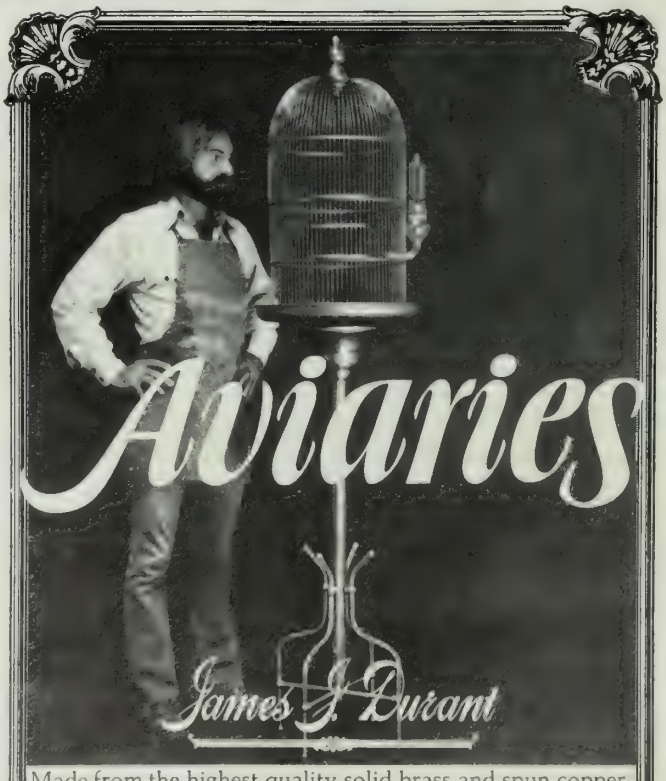
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Places To Be Scenery
By Camilla Snyder

The Antiques Scene . . .

Sotheby Parke Bernet, realizing that a growing number of southern Californians are doing more and more gift shopping at auction houses and antiques shops, has scheduled several auctions for the November/December period—a gold mine for shoppers! *November 3 and 4* they will be featuring furniture and decorations; *November 10 and 11* fine prints will be on the block; Sunday, *November 16,* books and manuscripts will be offered. *November 17* silver, rugs and tapestries will be sold. Russian works of art will be featured on *December 9.* A permanent fixture at the auction house will be Collectors' Choice auctions the first Monday of each month

Bustamante, friend of antiques dealers and collectors, will hold sales outside the Los Angeles metropolitan area in November and December. Choice lots from estate acquisitions will be available in the San Diego Civic Auditorium *November 6 through 9.* On to Las Vegas, where Bustamante will show and sell at the Stardust, *December 4 through 7.*

One of the largest charity antiques shows in the world—224 dealers take part, and there's a huge waiting list—will be held *November 20 through 23* in the Hall of Flowers at the San Mateo County Fair and Exposition Center, 2495 South Delaware Street, San Mateo. The event is a benefit for United Voluntary Services, and is produced by Mrs. Helen Lengfeld, 415/343-3663, who says, "There are always admirable examples of Chinese ancestral portraits and antique dolls' houses at this biannual event." (*See pages 78 and 126.*)

The Art Scene . . .

The Griswold Art Gallery, Claremont's pride and joy, will show Harold Rogers's landscapes during *November,* plus two special shows: Kieth Quelvog's pen and ink and prisma color drawings, and Jack R. Bates's watercolors. In *December* Robert Wee will exhibit seascapes, landscapes and vignettes: the medium, oil. Linda Lee oils and watercolors will also be on view at the gallery; Foothill and Indian Hill Boulevards.

Joan Ankrum, whose Ankrum Gallery is one of La Cienega's busiest, will show bird sculptures and drawings by Seattle artist Tony Angell *November 9 through 29.* Throughout *December* the work of the late Conrad Buff (1886–1975), modernist and painter of the Western American landscape, will be displayed. Buff will be honored at four one-man shows, of which the Ankrum exhibition is the first. He is represented at the Metropolitan Museum and the National Gallery. Los Angeles.

Berggruen Gallery in *December* will feature watercolors and drawings by Idelle Weber whose interpretations of New York City street scenes are photorealistic. Also on view will be new artworks by Robert Rauschenberg, who used indigenous materials in constructions conceived and put together in India; 228 Grant Avenue, San Francisco.

European Gallery will show in *November* a collection titled "The Falling of the Snare Picture." The assemblage—objects, collage and paintings—are all by Daniel Sporri, a visiting artist at the San Francisco Art Institute, who belongs to the new realism group founded in Paris in the 1960s. In *December* the gallery will hang gouaches and prints by Mark Toby, whose style brings back the calligraphic art of the 1950s and 1960s; 3615 Sacramento Street, San Francisco.

Quay Gallery will show the visionary paintings of Franklin Williams in acrylic and mixed media in *November.* In *December,* Russell Gordon's fanciful landscapes and colored tinsel drawings will be highlighted; 560 Sutter Street, San Francisco.

Vorpal Galleries has a group show scheduled for *November* and *December,* with lithographs, woodcuts, mezzotints and original graphics by M. C. Escher, dated 1928–1960; 1168 Battery Street, San Francisco

Also On The Scene . . .

For a complete appreciation of kitchen arts, André Kersten has slipped a Culinary Academy into Skillets, the Los Angeles cuisine boutiques which were in the avant-garde of the back-to-the-kitchen movement. Four- and five-session courses will be taught during *November* and *December* by two chefs: George Voyemant and Claude Gobet. Single sessions will be conducted by Grayce Flanagan. The classes will be at Skillets, Woodland Hills Promenade, and Skillets, 8634 Sunset Boulevard. Call 213/652-0351 or 213/346-4865 for information.

Chinese Ming Paintings on silk, reflecting the refined taste of the Emperor's court, will be exhibited at the new J.P. Mathieu Designers' Showroom during *November.* As large as 4 by 6 feet, each is marked by delicate coloring and elegant calligraphy; 8412 Melrose Avenue,

Santa Barbara means equestrians to most people. In addition to year-round polo there's always the annual horse show to look forward to. The Fifteenth National Amateur Horse Show runs from *November 19 through 30.* The first week, saddle horses and Western divisions have the ring. The second week, hunters and jumpers are in the spotlight for judging. Earl Warren Showgrounds from 8:00 A.M.

They're very big on parades in the San Diego area. The twenty-ninth annual Mother Goose Parade is scheduled for *November 23,* down Main Street in El Cajon. It's the next-to-largest parade west of the Mississippi—second only to the Tournament of Roses. Floats, bands and marching units are blended; and of course floats portray the famous characters.

For holiday shopping and enjoyment, there's the San Francisco Dickens Fair, on weekends only, *November 22 through December 28.* This replica of a London market of earlier days, featuring food, flowers, handmade toys, gifts and continuous entertainment, takes place in Fezziwig's Warehouse in the produce district at the corners of Herrold and Rankin Streets.□



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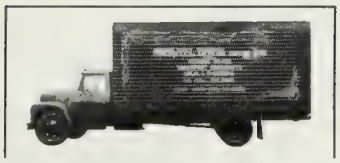
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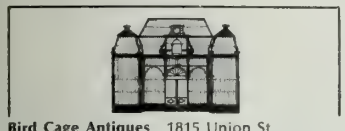
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Lewis' Antiques 39 E. De la Guerra St.
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Morrey's 1225 Coast Village Rd.
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Redwood Inn Antiques 124 W. Cota St.
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The Mariposa Shop
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Old Pike Peddler 1294 E. Main St.
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Raggedy Ann's 524 E. Main St.
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